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## "SARI" CONCLUDES A MOST SUCCESSFUL SEASON OF ST. LOUIS' MUNICIPAL OPERA

Four Light Operas Comprise Second Half of the Season, All Bringing Added Glory to the City Itself and to Those Responsible for This Gigantic Municipal Undertaking—The Municipal Opera a Civic Enterprise—The Future of the Open Air Municipal Opera in St. Louis—Problems of the Opera and of the Orchestra—Some Statistics—A Circuit of Municipal Opera Theaters

St. Louis, Mo., September 7, 1921.—The program of the Municipal Opera Association for the second half of the season of 1921 comprised four light operas—"The Beggar Student," "The Pirates of Penzance," "Chimes of Normandy" and "Sari."

### "THE BEGGAR STUDENT."

The reviewer anticipated with a great deal of pleasure the presentation of Millocker's famous light opera which for a decade held sway over the European stages and ranked next to Strauss' "The Bat" and "The Gypsy Baron." The recollection of the masterly presentation of the opera with the stellar cast at the Theater an der Wien brought back days of yore when he himself was a university student and could vividly sympathize with the plight of Symon Symonovitch.

The last time "The Beggar Student" was heard in St. Louis was about twenty-three years ago, when Col. Henry Savage brought to this city his well selected ensemble on its tour of the States. But what bitter disappointment awaited the reviewer of this performance! From the very first scene it was plainly visible that neither the soloists nor the conductor and the chorus were imbued with the spirit of Millocker's music. In response to his inquiries the reviewer was informed that only two persons taking part in the performance—Frank Moulan and Musical Director Frank Mandeville—saw or participated on a previous occasion in any performance of the opera, and that everyone taking part in the performance had to study his or her part from the very first note in six days of preparation, which is certainly less than sufficient for studying a singing part.

It soon became known among those interested in the success of our municipal enterprise that one of the principals who had the biggest speaking and acting if not singing part was shy of studying a practically new part and attempted to cast the gloom of the impending labor over the principals. If the same singer would have used the time and effort spent in spreading gloom over his fellow actors in learning his part he would not have missed his cues nearly every evening and thus bringing confusion into the ranks of soloists. He hardly tried to sing and betrayed a lack of interest that could be overlooked only by an audience of good natured Americans, but would have earned him hisses anywhere in Europe.

The most conspicuous factor in the success of all the productions hitherto, the excellently trained chorus, lagged behind its well deserved reputation in the presentation of this opera. The orchestra was weak; the rhythm of the most famous arias and dances failed to reach even the music lovers well acquainted with the score. It seemed that the otherwise so capable musical director, Frank Mandeville, felt the underground opposition to the production and could not overcome it with his baton. To add to the mischief, the stage management offered a Polish country fair without a single person on the stage outside of the Countess Palmatica and her two daughters. At the first performance of "The Beggar Student" the stage was filled with country folks, but the clatter of the shoes of the comparses made it impossible for the principals to hear the orchestra—as the acoustic peculiarities of the Municipal Theater are due to the considerably lowered level of the orchestra pit—and thus the stage manager decided at the following performance to keep the chorus off the stage until the Palmatica trio had finished its part, offering a sight of a country fair sans country folks.

As to the principals: James Stevens as Symon Symonovitch, and J. Humbird Duffy as his friend, Jan Janicki, gave an acceptable vocal rendition of their roles, but disappointed histrionically. Young college boys bent on pranks and mischief, ready to seize an opportunity to irritate those "in high authority," looked gloomy, acted slowly, as if they were called upon to disentangle the Versailles Treaty in the course of one evening. Not even once did a smile distort their sad countenances, and they made their love asseverations to the young countesses as if they indeed were doomed to a life sentence in the penitentiary. In European productions the two "jolly Bruder Studio" used to fill the stage with their mirth and laughter, affecting and infecting the audience as well as those present on the stage. In the summer of 1921, on the Municipal Opera stage, "The Beggar

Student" assumed the solemn character of an oratorio.

Frank Moulan, the otherwise so versatile and popular comedian, tried hard to make something of the rascally jailor, Enterich, but even he could not galvanize the production. The principal part of General Ollendorf—the instigator of the entire intrigue upon which the Zell and Genec book is founded—was in the hands of Charles A. Gallagher. Mildred Rogers as Countess Palmatica, and her two daughters, the gentle Countess Laura, given by Ann Bussert, and the ever hungry Countess Bonislava, given by Rhoda Nickells, tried their best to bring life into the performance, but all three, who three weeks later in the

which appeared in modern, ultra-fashionable, summer resort attire, anticipating the models of the St. Louis Fashion Pageant, which followed the closing of the Municipal Opera.

While praising the women's chorus for its beauty and elegance, a tribute of praise is well deserved by the men's chorus, which in the first act as the Pirates, and in the second as a detachment of English policemen, with Harry Hermensen as sergeant, showed that it is possessed of the spirit of artistry. The irresistible comedy of the stolid English policemen and the funny little tricks of Sergeant Hermensen may be mostly responsible for the increasing audience of that week. Harry Hermensen is certainly a comedian of fine discretion and never transgresses the aesthetic border line which separates an artist comedian from the slapstick comedian of the vaudeville stage. During the entire season whenever Hermensen appeared he added his

(Continued on page 8)

## \$100 OFFERED FOR CHICAGO'S SEMI-CENTENNIAL SONG

The semi-centennial of the Chicago Fire, which comes this year, will be marked by a great civic celebration under the auspices of the Chicago Association of Commerce, in which every citizen and every organization in Chicago has been asked to participate.

A great festival play depicting the chief events in Chicago's history will be the leading feature of the celebration. It will be given in a great stadium to be built in Grant Park, through the courtesy of the South Park Board. The stadium will seat about 20,000 persons.

Edward Moore, music critic of the Chicago Tribune, has written the music for the play; Wallace Rice has prepared the scenario, book and lyrics, and Donald Robertson is the festival play master, in general charge of the preparing of the great spectacle. The cast will include 2,000 persons, a chorus of 500 and an orchestra of sixty.

Another feature on which stress will be laid is that this period of the semi-centennial is a "Home Coming Time," when former Chicagoans now located elsewhere may come back for a visit and see the advances the city has made since their departure.

More than forty neighborhood organizations have named special committees to plan special programs for their observance of the semi-centennial and it is expected that there will be special programs in every neighborhood and business center of the city. Organizations such as the Board of Trade, Chicago Historical Society, Chicago Real Estate Board, the Union League Club, the Hamilton Club, the Chicago Bar Association, the great universities and many others have been invited to arrange special programs or exhibits.

Another committee of the association is endeavoring to produce a new Chicago song for the semi-centennial. The well known poets and writers have been invited to submit suggestions for the words, and these will be turned over to the city's best known composers to be set to music; the contest is also open to the general public. A prize of \$100 has been offered for the best words and another \$100 for the music. Should any one write both the winning words and music he will be given both prizes.

C. Herrick Hammond is chairman of the general committee in charge of the semi-centennial plans.

### Paul Bicksler Drowned

Paul Bicksler, a young baritone of Philadelphia, who has been coaching with Walter Golde, and who was about to start upon an extensive concert tour under the direction of the National Society for Broader Education, was drowned on Thursday, September 15, when he dived from a raft in Lake Hopatcong, N. J. When his body was recovered, a physician said that his death was due to heart trouble. He served in the 77th Artillery in France and was gassed, which is said to be the cause of this weakness.

Mr. Bicksler graduated from Syracuse University in 1916, and it was while he was singing with a glee club at college that he was urged to study seriously. He had won success in the concert field outside of New York.

### The Gabrilowitschs Arrive from Europe

Mr. and Mrs. Ossip Gabrilowitsch were expected to arrive in New York on the S.S. Olympic, September 21.

### STRAUSS IN FAREWELL BERLIN CONCERT

Berlin, September 20, 1921.—(By Cable.)—Richard Strauss conducted tonight his farewell concert previous to his American trip. The program included the "Jupiter" symphony and his own "Thus Spake Zarathustra." The soloist was Elly Ney, pianist, who played a Mozart concerto and the Strauss "Burlesque" for piano and orchestra. There was tremendous enthusiasm. Among those present were the American High Commissioner and many other notables, including Fritz Kreisler, all of whom stood up to applaud. At the end there was a great tribute of homage for Richard Strauss, Kreisler, after hearing Elly Ney, predicted an immense success for her in America.

CESAR SAERCHINGER.



PERCY GRAINGER.

the eminent composer-pianist, whose exceptional art has gained for him the most flattering comments from press and public alike in all parts of the world. The above photograph shows Mr. Grainger composing on the veranda of his new home in White Plains, N. Y. (Morse photo.)

production of "Sari" gave splendid proof of their abilities as singers and actors, failed to impress the audience as to the great musical value of the Millocker score.

### "THE PIRATES OF PENZANCE."

The old Gilbert and Sullivan standby was offered as the sixth week's attraction at the Municipal Opera. The Productions Executive Committee, it is understood, was reluctant to accept it for this year's program because of its hackneyed character. But to the great surprise of the committee, "The Pirates of Penzance" took very well with the public and some evenings drew capacity houses, thanks to the well rounded presentation by the cast.

Mildred Rogers as Ruth, a piratical maid of all work, was in her element and could show her vocal ability to a much better degree than as Countess Palmatica in "The Beggar Student." She and J. Humbird Duffy as Frederic, the young pirate, pleased the audience with their duo in the first act. Ann Bussert as Mabel, and Frank Moulan as General Stanley, helped to make the production the success that surprised even the music critics of the city. But again the palm of distinction must be given to the women's chorus,

**D**ANTE died six hundred years ago, September 21, 1321. He has had more commentators and expounders than any other poet known to literary history, and his works are still to be found in every library throughout the world. To say that his poems are widely read, however, would be an exaggeration. Voltaire, in fact, very wittily said that Dante would be considered a great poet only so long as the public refrained from reading him. The public of today has little time to spend on medieval poetry, and is rarely interested in poems of any description. I shall have nothing to say, therefore, about the literary work of Dante, but will examine some of the references to music and musicians scattered through his various writings.

Like a lighthouse far away, illuminating a portion of the surrounding gloom, Dante sheds a little luster on persons and events which otherwise would have vanished long ago from the memory of mankind. His references to music are not merely interesting because they are found in his pages, but because they afford glimpses of the state of music in Italy, during the period of the thirteenth and fourteenth centuries.

#### Dante and Boethius

The modern musician knows only enough about ancient and medieval music to mystify him. Dante may have understood the modes and practice of the Greeks, for his casual references to music imply a familiarity with the art and are not mere quotations from other writers dragged in to decorate his lines. There are many evident influences of Boethius in his works, and as Boethius, who was executed in Pavia 740 years before Dante was born, was the last great Roman writer with a knowledge of Greek, it is surely not unreasonable to believe that Dante had read the manuals on arithmetic, music, geometry and astronomy, which were long in use in the schools, together with the "Consolation of Philosophy" on which the fame of Boethius now rests.

#### Music and the Ancient Philosophers

Music is no longer associated with arithmetic, geometry and astronomy. Nor do modern legislators debate about the importance of music to the welfare of the state, as Plato writes about music in his "Republic." In his "Laws" Plato also says that it is "not lawful either in painting, statuary, or any branches of music to make any alteration." Other Greek philosophers, notably Pythagoras, taught that music should not be judged by the senses, but should be submitted to the mind and examined by the rules of harmonic proportion. Dante was familiar with all the ancient authors, and consequently he often judged of music by the ancient standard, which rated music more as an exact science than an emotional art.

#### Medieval Church Music

Dante was likewise familiar with the writings of St. Augustine, who wrote six works on music and a tract called "De Musica." But the six books contain nothing except the rules of meter and rhythm, and "De Musica" is only a sermon in praise of church music. St. Augustine died 835 years before Dante was born, and he lived about half way between the ancient days of Plato and the times of Thomas Aquinas, who died when Dante was nine years old. He, too, exerted an influence on the young poet and left behind him several famous Latin hymns.

#### Religious Music and Mythology

In Dante's works there are many references to Greek mythology and music, as well as many passages revealing an intimate knowledge of the church of Rome's musical service. Dante's best known work is, of course, "La Commedia," usually called in English "The Divine Comedy," which consists of three separate books—Inferno, Purgatorio, Paradiso. In the first book, which describes hell, are very few references to music. There "sighing and weeping, shrieks of pain and anger" abound. Upon the dark plain which surrounds the confines of the hell where the damned are punished eternally, Dante says he found a vast multitude of dreary souls who were mixed with the choir of fallen angels that had been ejected from Paradise. And in a retired corner, open, high and luminous, he saw a few of the great spirits who were not punished, as they died long before there was a Christian church to direct them to a Christian heaven. Among these ancient notables is Orpheus, the Greek musician who could move rocks and trees with the sound of his lyre—Orpheus, who had already descended into the Hades of Greek mythology to recover his lost Eurydice.

#### Tristan and Other Lovers in Hell

In the second circle, where hell proper begins, is Tristan, whose sin Wagner made so musically famous five centuries after Dante placed him among the damned. Here, too, are Francesca and Paolo, who have furnished the theme of operas and symphonic poems. Tchaikovsky's "Francesca da Rimini" is undoubtedly the best orchestral work on the subject.

Liszt's symphony on Dante's "Divina Commedia" is a musical illustration of the three sections of the poet's work, and not a tone poem like Tchaikovsky's composition. John Towers gives a list of twenty-two operas bearing the name "Francesca da Rimini." Dante must be credited with the popularity of the story, which he rescued from obscurity and immortalized in one of the literary landmarks of the world. Shakespeare likewise made the old tales of "Cymbeline" and "Macbeth" his own.

#### The Dismal Music of the Damned

In the third circle the only mention of a musical instrument is of the trumpet which shall wake the dead. In the fourth circle the souls of those who perished in anger gurgled a sullen hymn underneath black mire. No music finds a place in the fifth and sixth circles, but in the seventh circle the harpies nest on strange trees and utter dismal cries such as Virgil described long before Dante's day.

One of the accursed spirits in the tenth chasm of hell reminded Dante of a lute's shape. Another spirit smote a companion till his hollow cavities resounded like a drum. When Dante was about to enter the ninth circle he "heard a high horn sound so loudly that it would have made any thunder weak," as John Carlyle translates it. The giants

# Dante and Music

BY CLARENCE LUCAS

at the entrance sang the savage Babel words: Raafel maece aamech zaabee almee.

#### Music Too Good for Hell

The first book of the "Divine Comedy" is practically devoid of music, not because Dante was ignorant of music, but because he considered the set rhythms and ordered regularity of music out of place in that dismal region of hatred, anger and eternal punishment which he described in part one. The Italians have always been a musical race, and Dante is called "that singular splendor of the Italian race" by his first biographer, Boccaccio. This very eminent representative of a musical race has paid music the compliment of leaving it out of hell.

#### Ovid and David

When Dante and his guiding Virgil leave hell behind them and begin their journey up to purgatory they invoke the aid of Calliope, the muse of epic poetry and a singer who was the mother of Orpheus. He refers indirectly to the daughters of Pierus, who were changed into magpies for having challenged the muses to sing. This mixture of Ovid's "Metamorphoses" and Greek mythology is soon followed by a psalm, "When Israel came out of Egypt," which was sung in Latin by a choir of a hundred spirits.

#### Casella's Sentimental Ballads

And then occurs an incident which shows that Dante was more than a mere student of Greek and Latin classical literature and the established musical styles of the Roman church. He introduces his friend Casella, a musician whom he had known in his younger days. If Casella composed any music, none of it remains. Hidden away among a pile of forgotten MSS. a diligent scholar discovered poems by Lemmo Orlandi, on which was inscribed: "Music by



DANTE,

an authentic portrait made from a plaster cast taken of the poet's face after death. (Frederick Warne & Co., London.)

Casella." What has become of the manuscripts? Casella died a century and a half before the invention of music printing in 1476, and his works were written in a notation which no modern musician could decipher without a special training. Yet this obscure and archaic composer, who, in the ordinary course of events, would have vanished from the memory of man 600 years ago, is enshrined forever in the literatures of Italy and England. Milton, in his sonnet to Harry Lawes, wrote:

Dante shall give Fame leave to set thee higher  
Than his Casella, whom he wou'd to sing,  
Met in the milder shades of Purgatory.

#### A Song Recital in Purgatory

A commentator never likes to confess that he is ignorant of the subject matter of his author. Consequently, Landino ventures to describe Casella as a Florentine musician in whose company Dante often recreated his spirits, wearied by severer studies. Any reader of the second canto of "Purgatory" could give as much information about Casella. The English musical historian, Dr. Burney, knows no more than Landino about the musician whom Dante greets in purgatory. Dante begs Casella to sing that song which used to comfort his desires, and to console his spirit, wearied with long travel. Casella at once began a love song from one of Dante's early poems: "Love, that discourses in my thoughts," to which the angel and Virgil both listened with great pleasure till the venerable guide reproves Dante for wasting his time listening to a love song instead of casting the scales from off his eyes, which prevented him from seeing God.

#### The Melting Pot in Operation

Dante lived in one of the most important periods of the Dark Ages. Literature, art, music, religion, science, social affairs, statesmanship, were all more or less intermingled and undeveloped. Musicians had hardly learned how to write their compositions in a readable notation. The old church modes were beginning to feel the secular influence

of the tunes and romances of the troubadours. From the luxurious and educated Moors of Spain came many a rollicking song and sentimental ballad which found their way across the Pyrenees into Provence and Languedoc, Italy and England. In the words of J. W. Draper: "A gay contagion also spread from the beautiful Moorish miscreants to their sisters beyond the mountains. The south of France was full of the witcheries of female fascinations and of dancing to the lute and mandolin. Even in Italy and Sicily the love-song became the favorite composition. . . . In monasteries, voices that had been vowed to celibacy might be heard caroling stanzas of which St. Jerome would hardly have approved. There was many a juicy abbot who could troll forth in jocund strains, like those of the merry sinners of Malaga and Xeres, the charms of women and wine, though one was forbidden to the Moslem and one to the monk." "Intellectual Development of Europe.")

#### Homer, Dante, Shakespeare

Dante felt the influence of the troubadours. Dante, in fact, felt all the influences of the age of transition in which he lived. He was much more a man of his period than Homer was of his times, or than Shakespeare was of the Elizabethan age in England. Homer, the oldest of the great bardic trinity, presents us with the gods of Greek mythology, the rolling thunders of Olympus, the resounding swell of the sea, the deeds of heroes and ancient nations. Shakespeare, the youngest of the three, lived a life detached from all the human beings his unrivalled imagination created for his dramas. But Dante, who flourished after Homer and before Shakespeare, was an administrator, a soldier, a politician, a diplomat, a scientist, a scholar, and the greatest poet of Italy in addition. Dante was likewise familiar with the popular music of the troubadours, and he was as much justified in making Casella sing an amorous canzone in purgatory as he was in calling on the Greek Calliope for aid, and in selecting the ancient pagan, Virgil, to conduct him through hell and purgatory. The Moorish influence was no less orthodox than the invocation of Calliope, mother of Orpheus. Dante was offending no propriety of his times in mixing Greek odes, Roman church hymns and popular love songs in a work which, in outward forms at least, is the product of a devout churchman.

#### Dante's Joke on His Musical Friend, Belacqua

While Dante was slowly climbing the mountain of purgatory with Virgil, he overtakes another former earthly friend, whose lazy manner of speaking causes Dante to laugh. The friend's name was Belacqua, of whom the commentators again know nothing beyond a brief note written on the margin of a Monte Casino manuscript: "Iste Belacqua fuit optimus magister cithararum et leutorum"—"This Belacqua was a most excellent master of the cithern and lute." Dante would hardly have put a local lute player among the celebrated poets, philosophers and princes in purgatory if personal friendship had not prompted him to do so. Soon after passing Belacqua, Dante meets with spirits who were chanting the "Miserere." They "changed their song to a hoarse and prolonged exclamation" when they perceived that Dante was alive. A little farther up the hill Dante meets and embraces Sordello. For several centuries the works of Sordello were overlooked and forgotten. But the French historical writer who died as recently as 1836, Raynouard, discovered many of Sordello's songs and romances and published them in a book called "Choix des Poésies des Troubadours."

#### "When Shall We Three Meet Again?"

Sordello, the author of verses in the troubadour style, joins Virgil and Dante while they journey through the flowery vale reserved for princes and hear the hymns "Salve Regina" and "Te lucis ante terminum." At the end of canto IX Dante mentions the organ. In Cary's translation the passage is:

And "We praise thee, O God," methought I heard,  
In accents blended with sweet melody,  
The strains came o'er mine ear, e'en as the sound  
Of choral voices that in solemn chant  
With organ mingle, and, now high and clear  
Come swelling, now float indistinct away.

In canto XVI Dante describes the singing of a choir:

Their prelude still  
Was "Agnus Dei," and through all the choir  
One voice, one measure ran, that perfect seem'd  
The concord of their song.

#### Translators' Variations

Cary's translation, which is one of the oldest versions and also the most popular, is written in Miltonic blank verse. Dante's original is full of rhymes. Several English translators have made versions of the "Divine Comedy" which represent exactly Dante's triple rhymes, though they fail to reach the high poetic level of Cary's blank verse. James Innes Minchin's description of the choir that sang "Agnus Dei" shows the meter and the rhymes of Dante, even though it is inferior as poetry to Cary's lines:

And voices then I heard, which seemed to pray  
For peace and for compassion, all and each.  
Unto God's angel, who lifts sins away.  
The Agnus Dei aye began their speech,  
In all one word, one manner did appear,  
To perfect concord they had seemed to reach.

These two versions of the same original Italian are enough to show the reader how an author may be altered, for better or for worse, by his translators.

#### Trumpets and Birds

In canto XVII Dante says that the braying of a thousand trumpets will not be noticed by the absent-minded. He then refers to a maid who "became the bird that most delights in song." Commentators have not yet decided who the maid was. The poet Cowper thinks Dante meant the Philomela of Homer. "By mistake she slew her own son Itylus and for her punishment was transformed by Jupiter into a nightingale." This obscure passage from Dante is only one from the many lines to be found in all old authors whose knowledge consisted partly of manners and customs, histories and legends, dogmas and superstitions, which are unfamiliar to modern readers. It is easier to learn the language of Dante than to understand the political, moral, mental life of the Dark Ages in which Dante lived. The cithern and the lute of his friend Belacqua are obsolete. The musical works of his Casella are entirely lost. The

(Continued on page 11.)



# THE RECENT SALZBURG FESTIVAL THE MATERIALIZATION OF A GREAT DREAM

Music Lovers from Many Countries, Including England, France and America, Gather at Mozart's Birthplace at the First of the Great Festivals—The Gigantic Plan to Build a Great Temple of Art Here Now Harbors Realization—How the Festival Grew—The "Mozarteum"—The Mozart Week—Gavotte from the Ballet Music for "Idomeneo" a Novelty—Eighteenth Century Atmosphere—The Highlights—Adolph Tandler's Success—Elly Ney's Triumph—A Remarkable Requiem Performance—A Real Mass—Karsavina Dances Mozart—Reinhardt's "Everyman" Nets Large Amount of Money

Salzburg, Austria, August 23, 1921.—When early in 1919, immediately after the war, Richard Strauss spoke to me of the Salzburg Festival project, of the idea to build a great temple of art near Mozart's birthplace, where Mozart and Wagner, Goethe and Schiller, Shakespeare and Calderon—the great dramatic heritage of the nations, in short—should have a permanent and ideal home, I was frankly amazed. We were in Berlin, in the midst of post-war turmoil; food was scarce, Spartacists were on the war-path, machine guns and hand grenades and barbed wire were the pedestrian leit-motifs. In such an environment, after years of suffering, do people speak of festivals? Ten million dollars, I believe, Strauss said was needed to realize the plan. A "pipe dream" surely, worthy of the imagination of a Strauss!

Since then I have heard a great deal about the Salzburg idea. Concerts have been given—in Berlin and Vienna, in the provinces here and there—for the Festspielhaus Fund, and leading artists have contributed their services to the cause; articles and appeals and discussions appeared in the press; an art magazine even printed a proposed design for the building (as fantastic as the idea itself, I thought). Last summer Max Reinhardt, the miracle man, gathered a group of his best actors together and produced "Everyman" in front of the Salzburg Cathedral—for the benefit of the Festspielhaus—and people came from near and far to see it.

The "pipe dream" spread. People began to open their pockets. How is it possible in these times?

I wonder no more. I have seen Salzburg, have succumbed to its charm. I have learned, too, what Salzburg means to Germans in these times, what it personifies, and what it signifies in art. The news that Bayreuth may resume activity next year is less interesting to me than this: that the first Salzburg Festival has been held.

## HOW THE FESTIVAL GREW.

In reality, it is of course not the first festival. The fact that Mozart was born here, and that his spirit seems somehow embodied in the town, the graceful beauty of its palaces, its rococo interiors, the fantastic charm of its landscape, has long tempted people to deeds of artistic piety. A Mozart festival in Salzburg was like Christmas in Bethlehem. Hans Richter, Gustav Mahler, Felix Mottl celebrated such Christmases of music here. One of the last of them was in the first decade of this century, when Mahler, the re-discoverer of the Mozart orchestra, gave a model performance of "Don Giovanni" in the little Salzburg theater, for the benefit of the "Mozarteum" foundation, with Lilli Lehmann, Scotti, Farrar and others whose autographs adorn the walls of Mozart's cradle room.

That was one contribution to the festival thought—the cosmopolitan current, as it were.

## THE "MOZARTEUM."

There was a native current, too. The tradition of music making in Salzburg has always been strong. It was no

accident that Leopold Mozart came here all the way from Augsburg to practice his art. The Mozart biographies tell what exacting taskmasters the Prince-Archbishops were, tell of Wolfgang's troubles as cathedral organist. The choir of that same Renaissance cathedral with the wonderful old organ has sung his masses to this day; and it has honored his memory in other ways. It founded a society for the cultivation of his music, collecting Mozartiana and maintaining the Mozart house. Out of this fellowship has grown the "Mozarteum," an international foundation which maintains the conservatory (the second largest in Austria) and two concert halls. Its beautiful buildings provided the setting for the festival concerts and

been counted in one hundred and sixty villages and towns within the fifty years preceding 1800. They played them in the open or under cover, in front of the church or even in the church. Salzburg itself must have seen such shows in great number. When Reinhardt today plays "Everyman" before the Dom, the Franciscan monks eagerly watch the Devil's antics from the neighboring roofs. The idea of reviving this tradition could hardly be escaped; the town cries out for it; its landscape, churches and palaces make one gigantic stage, with that majestic ancient fortress towering above it as a unique coulisse. Festivals, pageants and shows are a part of its life.

These are the currents from which the Salzburg Festival has flowed. Today these currents, if not united, are closely linked. Lilli Lehmann, of the old cosmopolitan group, is the queen of the indigenous Mozarteum; its president, Councillor Gehmacher, is high int the councils of the Festspielhaus Community, where Reinhardt and Richard Strauss, Hofmannstahl and Bahr, Poelzig and Roller—the best heads in Austria and Germany—lend their aid. The native Salzburger himself is becoming a showman, a fair merchant, a random innkeeper again and preparing for the great tourist industry that is springing into life. The Salzburg Festival has come to stay.

This year's beginning was improvised; some things were sketchy, some in embryo; others, however, were largely perfect, and the impression they left as a whole indelible. Here is a brief account. There is too much to tell, were I to tell it all.

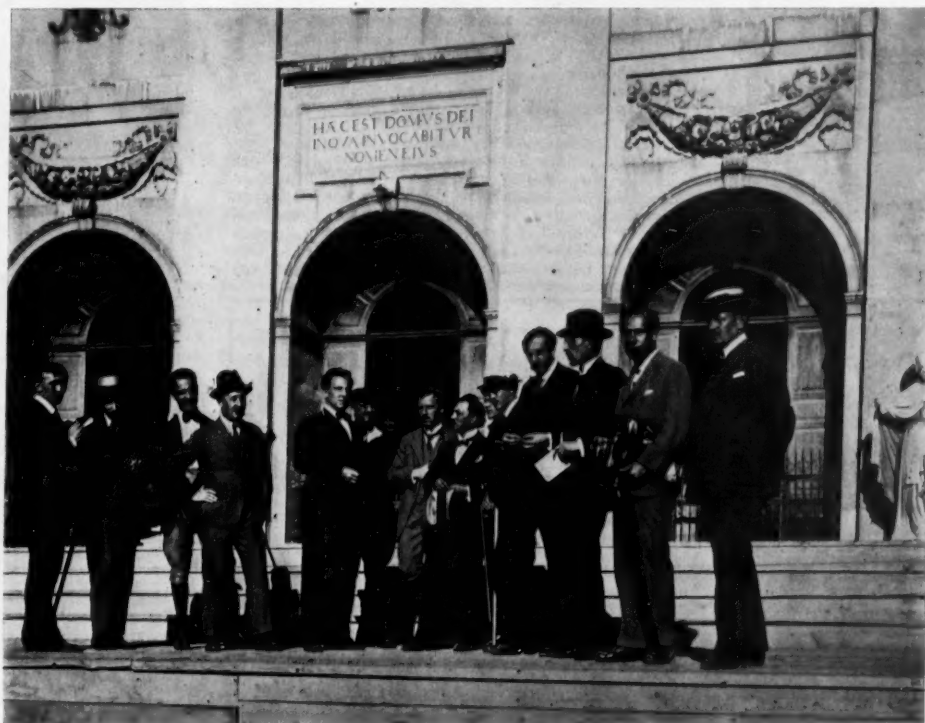
## THE MOZARTEUM WEEK.

The Mozarteum, partly with its own forces, greatly reinforced by members of the Vienna Philharmonic, partly with invited guests, provided what it called a "Mozart Week"—in reality ten days of Mozart music—four great symphony concerts, three chamber music evenings, a "Serenade" in the palace yard, and the Requiem in the cathedral. The concerts were given in its own beautiful new Festival Hall, decorated in festive tints and gay rococo style—Richard Bendl's brilliant architectural homage to Mozart's genius.

The programs of these concerts evidenced a desire to present, besides the outstanding masterpieces of Mozart, a number of the lesser known and rarely performed compositions—an inexhaustible treasure whose sifting is the particular mission of the Mozarteum. Some of these rarities were interesting merely as such, some as technical phenomena, but others were like new found gems, dug out of the past and untarnished by time and neglect. There was, for instance, the lovely "Kegelstatt" trio in E flat for piano, clarinet and viola, which Mozart composed for his pupil Francisca von Jocquin. Not only in its treatment of the instruments—an unusual combination—but as an example of true Mozartean grace and loveliness it is remarkable.

Then there was the quartetto concertante in E flat, for oboe, clarinet, horn and bassoon, with orchestral accompaniment.

(Continued on page 30)

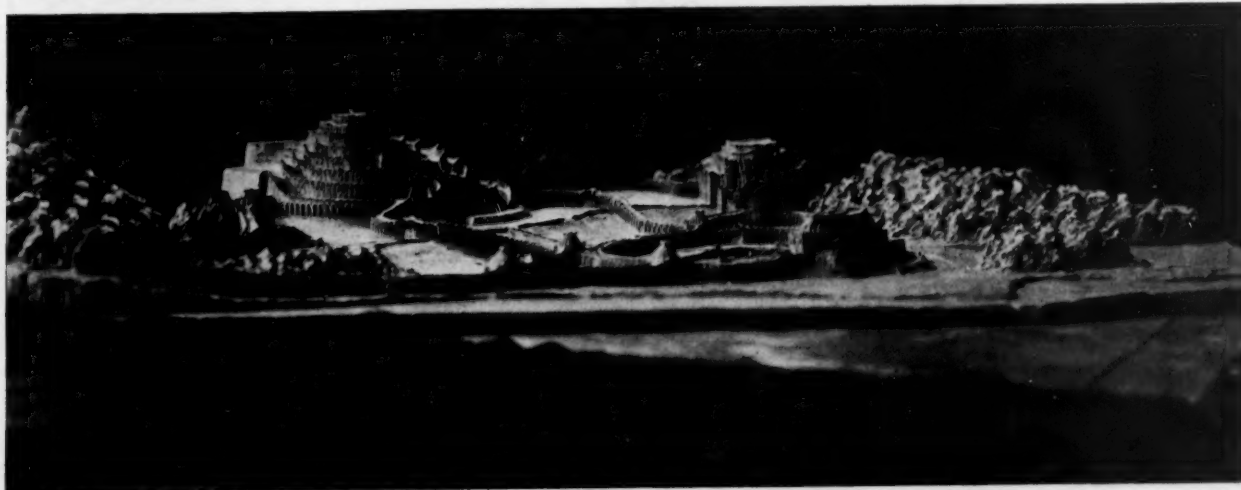


SOME NOTABLES ON THE "EVERYMAN" STAGE IN FRONT OF THE SALZBURG CATHEDRAL.

Left to right: Prof. Otto Nicolai, author of "The Biology of War"; Dr. Jouve, French author, biographer of Romain Rolland; Captain Tarbuk, Festival secretary; Editor Laval, of the Salzburg "Volkblatt"; Richard Tauber, leading tenor of the Dresden Opera; Dr. Erwin Walter, Mozart research specialist; Dr. Kerber, Festival manager; Adolf Tandler, conductor, of Los Angeles; Conductor Bertil Wetzelsberger, of the Salzburg Theater; Editor Rainalter; Dr. Bernard Paumgartner, head of the Mozarteum; Government Councillor Gehmacher, chairman of the Mozarteum and vice-president of the "Festival House Community"; Lino Vesco, painter, formerly basso of Covent Garden, London; Richard Tomaselli, treasurer of the "Festival Community." Among those whom the camera did not catch were: Jane Addams, of Hull House, Chicago; Mlle. Rolland, sister of Romain Rolland; Max Reinhardt, Hugo von Hofmannstahl, Architect Poelzig, Artur Schnitzler, author, and Stefan Zweig.

its director, Dr. Bernard Paumgartner, was the guiding spirit of these.

Besides these two festival impulses there is a third, a deeper one. Namely, the folk play tradition that is rooted in the German and Austrian mountaineer. The Passion Plays of Oberammergau are only the survival of this tradition. Every section of the Alps, every "Gau," has its own masquerading past. Ever since the Dark Ages the people in these valleys have represented their mysteries and passions, legends and Italian comedies. In the Tyrol, next door to Salzburg, eight hundred such folk productions have



MODEL OF THE FESTIVAL THEATER TO BE ERECTED AT SALZBURG, AUSTRIA.

(Designed by Prof. Hans Poelzig, of Berlin.)

Left to right: The Hills of Hellbrunn, near Salzburg. The large Festival House intended for spectacular performances. The Hall for rehearsals. Small Festival House intended for works of a more intimate character. Restaurant—In center: Space intended for a proposed open-air theater.

## ST. LOUIS OPERA SEASON ENDS

(Continued from page 5)

honest share to the success of the enterprise in the modest, unassuming manner of a faithful member of the cast who endeavors to make the organization popular and permanent in the favor of the St. Louis theater goers.

"CHIMES OF NORMANDY."

"The Chimes of Normandy" is one of the few French light operas that still retains its hold on music lovers because of its intrinsic musical value.

Every soloist has his full share in the "Chimes of Normandy," thus making this light opera desirable for any set



*Frederick Busser*  
TENOR

"A tenor voice of sweetness and facile production and interpretive talent of fine order."—Philadelphia Live, Public Ledger.

Management HAENSEL & JONES, Aeolian Hall, New York

of ambitious singers. But there is one role in this light opera which offers an unusual opportunity for character work; this is the role of Gaspard, the old miser. Frank Moulan, the mainstay of the cast, created such a deep impression with his interpretation and presentation of Gaspard two years ago during the first season of the Municipal Opera that it was only natural that the Productions Executive Committee included "Chimes of Normandy" in its repertory for this season as soon as the engagement of Mr. Moulan became a certainty.

James Stevens made the best of the role of the Marquis de Corneville and was quite picturesque in his Mexican costume. The aria, "Silent Heroes," in which the Marquis de Corneville dedicates himself to the spirit of his ancestors, was rendered with warmth and won the well deserved plaudits of the audience.

Jean Grenicheux found a very capable interpreter in J. Humbird Duffy, who vocally and in acting did justice to the presentation of the young fisherman and made a very acceptable chamberlain of the pseudo-marchioness de Lucinct in the third act. Ann Bussert, as Serpolette, was as vivacious as a typical French soubrette and put all her personality in the presentation of the little village good-for-nothing. Rhoda Nickells was a very dignified Germaine, which made one forget that she was originally engaged for the role of ingenue. The writer wonders why the stage management saw fit to assign women's roles in the "Chimes of Normandy" the way they did instead of assigning Serpolette to Rhoda Nickells and Germaine to Ann Bussert. Was it due to the fact that both prima donnas of this season were so versatile and could replace one another, be it in serious or comic roles? To the feeling of the writer Ann Bussert would have been much better in the singing role of Germaine, as her voice is naturally pitched for higher vocal demands, while Rhoda Nickells was primarily engaged for the soubrette roles.

Both comedians, Harry Hermesen and Charles A. Gallagher, added to the attractiveness of the performance by their extemporaneous remarks and ludicrous stunts.

The quintet of the second act, "Dear, Oh, Dear," was musically the acme of the performance. Led by J. Humbird Duffy, whose well trained lyric tenor revealed itself on this occasion for the first time to the best advantage, and supported by basso Gallagher, baritone Stevens, sopranos Busser and Nickells, it had to be repeated three to four times at each performance, showing that true music and



HON. NELSON CUNLIFF

director of public welfare, city of St. Louis, and chairman, Productions Executive Committee, Municipal Opera Association. (Photo by Strauss.)

hine a capella singing will always find keen appreciation.

The Master of Heavens aided the stage management by supplying a full moon which added an additional charm to the mysterious setting of the haunted castle in the second act. One could readily understand how the appearance of Gaspard covered with a white sheet seen through the windows of the moonlit castle must have impressed the simple village folk, and Frank Moulan certainly made the best use of this unusual combination of nature and staging.

It is superfluous to add that the mixed chorus was at its best. The majestic chorus in the haunted castle was sung with force and had to be repeated at every performance in response to the applause. The reviewer has no doubt that under similar circumstances "Chimes of Normandy" will become a permanent feature on the repertory of the Municipal Opera and will find the same appreciation as it has this year.

"SARI."

The production of "Sari" was a fitting culmination of the season, utilizing, as it did, all the advantages of the Municipal stage with its wonderful natural surroundings, the incomparable chorus and the soloists. Even the orchestra, which was the weakest and most vulnerable point of the entire season, was heard to its best advantage because of improved acoustics due to sounding boards.

Twenty-five thousand three hundred and forty people heard the St. Louis Municipal production of "Sari" while probably hardly one-fifth of that number attended the original production with Mizzi Hajos in the name part. No doubt the composer of the opera has a greater joy in knowing that his work has become so popular with the masses than that a few profiteers indulge him by paying a high price of admission. There were hundreds who were turned away every evening and there were many hundreds who heard the production three to four times. It was a clever piece of psychology on the part of the Productions Executive Committee to leave "Sari" for the closing week and discharge numerous audiences expressing sincere regret that the season had come to an end at so early a date.

Certainly neither the original production with Mizzi Hajos nor the Municipal presentation, which was copied from the original American production, is in any degree comparable to the Budapest production of this charming comic opera. A gentleman who heard the production in Budapest with the original cast and saw Mizzi Hajos caricature the presentation of "Sari," which did not in the remotest degree present the type of a Hungarian Gypsy maid, either in looks or garb, filled the writer with one desire to hear "Sari" on a Budapest or Vienna stage, but faute de mieux he had to be satisfied with a "Sari" adapted to the taste of Broadway theater goers—a pathetic occurrence with all productions transported to these shores.

Kalman's music is a veritable delight, not alone for its wealth of melodies—melodies that could furnish ideas for five musical shows—but also for the high style of orchestration and the polyphonic character of its instrumentation. One need only to point to the aria of Pali Racz in the first act, sung while the little violinists indulge in muted play on their violins. The harmonization of this aria as well as the modern composition of the younger Racz belongs to the best heard in light opera for a long time.

Rhoda Nickells as Sari was every bit as good as Mizzi Hajos, and proved her ability of characterization, which is usually not the forte of the soubrette genre, but who in the name of common sense gave all the American Saris the idea that gypsy girls in Hungary wore blond pig tails fastened to la Sis Hopkins? The Hungarian girls—gypsy or otherwise—are known as daughters of the South, brunette and black haired, and famous the world over for the wealth of their hair. They boast of crowns formed by two braids of hair sometimes as thick as their forearms. Rhoda Nickells gave a charming presentation of Sari. Her lullaby song in the first act pleased the audience. The Ha-za-za dance with George Sweet, her partner, was well done.

James Stevens as Pali Racz, the gypsy leader, and J. Humbird Duffy as his son, Laci Racz, were excellently dis-

(Continued on page 28)

## GEORGE FERGUSON

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**Betty Gray a Willow Grove Favorite**

Betty Gray, mezzo contralto, scored another triumph during her August engagement with John Philip Sousa at Willow Grove. Her success was so pronounced that she was reengaged to appear again with Mr. Sousa next season.

Miss Gray, whose beautiful voice has received favorable comment from press and public whenever heard, is a pupil of Mme. Piccioli, a close friend and associate of the late contralto, Sofia Scalchi, who was one of the operatic favorites at the Academy of Music, New York, during the regime of Colonel Mapleson. Mme. Piccioli, who finds in Miss Gray's voice much similarity in tonal quality and range to that of the late Scalchi, is carefully training her pupil

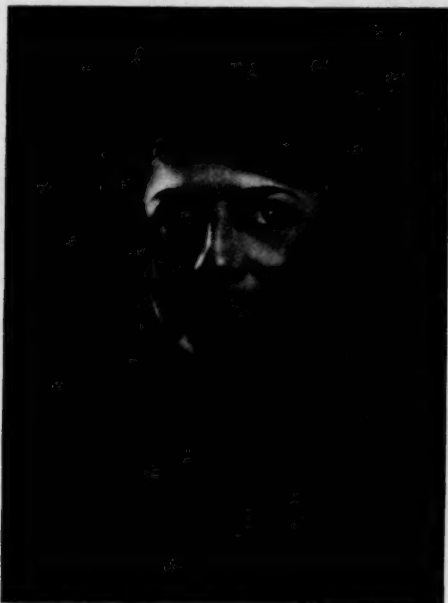


Photo © E. F. Foley

BETTY GRAY,  
mezzo contralto.

along the same lines, insisting upon daily practice in coloratura work, such as the aria from "Semiramide" made famous by the great Scalchi, which has a range from low G to high A natural. Other important works in Miss Gray's repertory are "O Mio Fernando" from "La Favorita," Donizetti; "Jeanne D'Arc," Tchaikowsky; "Ah! Mon fils" from "Le Prophète," Meyerbeer; "O Don Fatale," from "Don Carlos," Verdi; "Voce di donna" from "La Gioconda," Ponchielli; "La figlia del Reggimento," Doni-

zetti; the same composer's "Lucrezia Borgia;" "Samson et Dalila," Saint-Saëns, as well as arias from "Les Huguenots," Meyerbeer; "Carmen," Bizet; "Tancredi," Rossini, and many others. Miss Gray is contralto soloist at one of the leading churches of Boston, Mass., where her work is greatly admired. She likewise enjoys the distinction of being an excellent oratorio and concert singer.

**Sundelius a Splendid Elsa**

It was no less an authority than Herman Devries of the Chicago American who wrote the following after Marie Sundelius' first appearance as Elsa in "Lohengrin" recently at Ravinia Park, where she has been one of the stars who have been delighting Chicago all summer in leading roles. Said Mr. Devries:

"Marie Sundelius' Elsa comes as near to perfection as we can remember among interpreters of this role. She was a picture of ethereal beauty, radiating an atmosphere of purity, simplicity and virginal innocence. Her voice, too, gained this quality of saintly loveliness. It was particularly enchanting in the 'Dream Scene' and the 'Prayer.'"

What Mr. Devries said the other critics of the leading Chicago newspapers elaborated upon in different words with the same meaning. To sum up, according to the music editors "Lohengrin" proved to be one of the hits of the season, due to the superb characterization of Elsa by Marie Sundelius.

Mme. Sundelius is now at her camp at Harrison, Me., where she is enjoying several weeks of rest before taking up her concert activities prior to the opening of her Metropolitan Opera season in November. Her first concert will be at Wellsville, N. Y., on September 25, and she will go directly thereafter to the Pacific Coast to fill many engagements in that territory, also en route and when returning.

**Veryl Available for Concert and Oratorio**

M. H. Hanson announces that Marian Veryl, one of the favorite pupils of the late Mme. Marchesi, who has not been heard in this country for two years, will again be available for concert and oratorio engagements this coming season and the season after.

This is good news, for Miss Veryl during the short time which she devoted to concert appearances made a lasting and deep impression. Very few American singers have managed to acquire such a varied repertory extending over the three branches of singing—opera, oratorio and song recitals.

During her long visit in Paris, Miss Veryl had exceptional opportunities for delving deep into the treasures of the French chansons. She will bring some novelties of great charm and extraordinary musical merit. But besides specializing in these French chansons, Miss Veryl has given careful attention to our own American songs during the last few years, and her efforts were rewarded by finding not many, but some five or six hitherto unsung, which bid fair to be helpful in overcoming the prejudice which still exists against the writings of American composers.

At a recent private recital which Miss Veryl gave before a distinguished company in one of the great houses in

Newport, a large number of foreigners, who were present, expressed their astonishment at the beauty of some of the American songs. It is not unlikely that Miss Veryl will



Photo by Aime Dupont

MARIAN VERYL,

who, after an absence of two years, will be heard in America in concert and oratorio during the seasons of 1921-22 and 1922-23.

go abroad late next spring to sing entire programs of American songs in the most important musical centers of Europe.

**Fritz Kreisler's Father Dies**

Dr. Samuel Kreisler, father of the well known violinist, Fritz Kreisler, died on August 19, at a resort near Vienna, of heart paralysis. He was sixty-five years old, and left two other children besides his son Fritz—Hugo, a cellist, better known in Europe, and Ella Kreisler, who is actively interested in the poor children of Vienna.

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## PROSPECTS BRIGHT FOR

## WINNIPEG'S 1921-22 SEASON

Winnipeg, Canada, September 2, 1921.—At least eight famous artists in recital, production of good music by local talent, renewed interest in music on the part of the whole community—these will be some of the features of the coming musical season in Winnipeg, unless the signs are very misleading. Plans made by the various musical organizations indicate more ambitious undertakings than ever. And there is even hope of a "music week!"

Among the noted artists who will be heard this season are Edmund Burke and Ernest Hutcheson, in October; Louis Graveure, in November; Marguerite D'Alvarez, in March; Clara Butt, Kennerley Rumford and company, in March; Kathleen Parlow, in the spring; Percy Grainger, in March. Others are being arranged for. The usual visit of the San Carlo Company for two weeks is also expected, and it is hoped that the Minneapolis Symphony Orchestra will also make its annual appearance in the spring. Then there will be innumerable productions by local talent, including Saturday popular concerts in the Board of Trade auditorium.

The musical season will be declared formally open on October 24, when the Manitoba Music Teachers' Association will hold its annual convention. The feature this year will be the visit of Ernest Hutcheson. He will give a private Bach recital for members of the Association, October 24, and a public recital in Young Church, October 25.

Rehearsals of the Winnipeg Male Voice Choir will be resumed September 7. Negotiations are in progress to secure a successor for Cyril F. Musgrove, A.R.C.O., Mus. Bac., the brilliant young conductor who was tragically drowned August 6. Mr. Musgrove was also organist and choirmaster of Holy Trinity Church, conductor of the Orpheus Club, and prominent in all musical circles, and during his brief residence of a year in Winnipeg, had made himself generally beloved and esteemed. His death by drowning at Kenora came as a great shock to the whole community, and was especially sad in view of the fact that he had been married only a year and a day.

If the new conductor is appointed in time, the Male Voice Choir hopes to give its first concert in November. Then, in March, it will start on a week's tour in the United States, going as far south as Chicago. The assisting artist throughout the tour will be Percy Grainger. The choir will also give two concerts with Grainger in Winnipeg before starting the journey. The choir has an enviable reputation locally.

The regular season of the Men's Musical Club will begin October 1 with the annual club dinner. The club has also assumed responsibility for the program of a Saturday popular concert once a month. These concerts are held weekly in the Board of Trade auditorium, under the auspices of the Music Bureau of the Board of Trade. Regular meetings of the Women's Musical Club will begin November 7, and of the Junior Musical Club, November 3.

Operatic offerings by amateurs will include the "Runaway Girl," by the Dr. Ralph Horner Opera Company, for which rehearsals will commence the third week in September. This will be the tenth season for the company, which has always achieved marked success in the light opera field. The United Scottish Choir will also present the concert edition of the "Bohemian Girl," late this fall. It is probable that the Orpheus Club will offer a Gilbert and Sullivan opera after Christmas.

The Oratorio Society will give the usual production of "The Messiah" at Christmas time, and later, Handel's "Israel in Egypt." Vehicles for the spring festival of music have not been chosen, but the Minneapolis Symphony Orchestra will probably assist.

The Manitoba Musical Competition Festival will take place the week beginning May 8. Adjudicators who have agreed to come are T. Tertius Noble, of New York, and Dr. A. S. Vogt, Toronto. The prize list has been extended by about seventeen classes. These include classes for church choirs who have never won a shield, church choirs who have not competed before, commercial choirs, Sunday school orchestras, military bands, players of wind instruments, and organists. Last year's festival was a marked success, so great things are expected from this one.

## De Koven Thompson Goes to Forster

A few years ago De Koven Thompson was obscure; today his songs are known and loved wherever ballads are sung. Mme. Schumann-Heink is to be credited with the first rise in the circumstances of this talented composer. She sang and sings his "If I Forget," a temperamental love song reminiscent of the best style of Tosti, and the public seems to share the great artist's liking for the number.

Within the present month the three songs that represent Thompson's best have been purchased by F. J. A. Forster, Music Publisher, Incorporated, of Chicago,

which promises the composer his second era of reputation, for Forster is known as a most aggressive advertiser and has one of the most perfectly organized equipments and facilities in the music publishing industry. The numbers assigned to this firm are "If I Forget," "Some Day Will Never Come," a most bewitching waltz number with a very original harmonization, and "Dear Lord Remember Me," a sacred song.

## Cincinnati Conservatory Notes

With the greatest registration in its remarkable history, the Cincinnati Conservatory of Music has begun its fifty-fifth academic year. Last year several new buildings were secured for dormitory purposes, but early this summer the large demand for quarters was met by the addition of two more buildings on Highland avenue. The heavy registration of young men made it necessary to secure all the available rooms in private homes on Bellevue and Eden avenues.

Pier Adolfo Tirindelli, who spent his summer in the East with Mrs. Tirindelli, has returned to the Conservatory, full of enthusiasm at the discovery of some novelties for the Conservatory Orchestra, which began rehearsals September 20. The violin classes of Jean ten Have, Ottlie Reiniger, Andre de Ribapierre, Haig Gudenian, Peter Froehlich, Hazel Jean Kirk, Garner Rowell and Carl Wecker are already well filled.

Marguerite Melville Lisniewska, after conducting her master class in piano at the Conservatory during the summer session, is taking a much needed vacation with her

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interesting children who are in a school near London. While in England Mme. Lisniewska is giving some recitals, sailing just in time to resume her work in the artist department of the Conservatory October 1.

Marcian Thalberg, who has been spending the summer in France, resumed his classes at the Conservatory September 15. Dan Beddoe has returned from a summer vacation divided between making records and teaching a master class in voice at Winona Lake, topping off with two weeks in the mountains of North Carolina; he gave recitals in Waynesville and Asheville where he is to sing next summer at the music festival.

William Meldrum, 1920 graduate from the Cincinnati Conservatory, has taken charge of the music department at the William Woods College, Fulton, Mo. Mr. Meldrum was a pupil of Frederic Shailer Evans. Marcella Menge, a pupil of John A. Hoffmann, will head the voice department.

## Sixty Engagements Here for Prihoda

Vasa Prihoda, the Czech violinist, cabled Fortune Gallo that he will sail from Genoa on September 30. Immediately upon his arrival in New York Prihoda will begin his second concert tour of America. He will fill sixty engagements in this country and Canada, his tour taking him to the Pacific Coast, where he will be heard for the first time. In New York Prihoda will give a recital in Carnegie Hall on Wednesday evening, November 16. His Boston and Chicago recitals are dated October 22 and February 1, respectively. He will bring a new accompanist from Prague.

TRI-CITY MUSICAL ASSOCIATION  
HOLDS ITS ANNUAL MEETING

Mrs. J. J. Dorgan Elected President—Excellent Reports Heard—Many Fine Attractions Promised

Davenport, Iowa, September 1, 1921.—The annual meeting and biennial election of the Tri-City Musical Association, held recently in Davenport, elected Mrs. J. J. Dorgan as president. With other officers, Mrs. Dorgan and the entire executive board were re-elected. The election of Mrs. Dorgan, whose work during the biennial convention of the National Federation of Musical Clubs gained favor, was given the unanimous appreciation of the Association. Reports of officers, given at the meeting, showed the finances of the organization to be in a very satisfactory condition. The reports also reflected a year of great activity in the musical circles of the Tri-cities, and included the establishment of the Music Center in Davenport and the bringing of the national convention to the Tri-cities.

Officers who were re-elected were: President, Mrs. J. J. Dorgan; first vice-president, Katherine Gest, Rock Island; second vice-president, Ida B. Dittman, Davenport; recording secretary, Edna M. Mitchell, Moline; corresponding secretary, Mrs. Leo S. Waynes, Rock Island; treasurer, Erwin Swindell, Davenport, and auditor, Robert A. Lynch, Moline.

## MANY EXCELLENT ATTRACTIONS PROMISED.

The Tri-Cities are contemplating an unusually active musical season. The Symphony Orchestra concerts are to open in November; the Tri-City Musical Association will present some of the country's noted artists, and under the management of the Oliver-Klinck Company, the Scotti Opera Company will appear.

Dates of Tri-City Musical Association attractions schedule the appearance on October 31, of Mary Garden. This concert is a redemption of a promise made last year by Miss Garden to appear in the Tri-Cities. The press of duties as director of the Chicago Opera Association necessitated the breaking of the engagement last year, and her appearance this fall will be one of four concert attractions to be given by her on her way west from New York, before the Chicago opera season opens. The Tri-City Musical Association will also present Ignaz Friedman, Polish pianist, who will give a concert on November 28. Margaret Matzenauer, contralto of the Metropolitan Opera Company, is also to be one of the concert attractions of the Tri-City music season. She will be presented by the Tri-City Musical Association, the exact date to be announced later. Present indications are that her concert will be given some time in March.

The Oliver-Klinck Company, which brought Mme. Pavlova to the Tri-Cities last year, is offering both the Scotti Opera Company and Frieda Hempel. The Scotti Grand Opera Company, with its full personnel of artists, will appear October 17. Miss Hempel is to be presented on Monday evening, December 12.

M. M. K.

## Schipa Gives First Panama Concert

Tito Schipa, the celebrated Chicago Opera tenor, recently had the interesting experience of giving a recital in the City of Panama in the Canal Zone. En route from Peru to Mexico, Mr. Schipa sang on August 15 at the National Theater to a crowded house, which contained many of the most prominent American and Panaman residents, including Dr. Belisario Porras, President of the Republic, and his wife. Mr. Schipa was the recipient of enthusiastic press comments, the Star and Herald devoting an editorial to him as follows:

Some of our readers may have thought that we were giving an unusual amount of space to the recital of Tito Schipa which more than pleased a large audience at the National Theater Sunday night. If they were so fortunate as to hear Schipa sing, they do not think so now, but for the unfortunates who did not hear him.

We considered the appearance of so great an artist as Schipa an important event of unquestionable news value, the same as we would consider the visit of a noted statesman or other important personage, only more so, because the art of a great singer has wider appeal than the reputation and personality of a person distinguished in other lines.

The art of Tito Schipa is simply marvelous and its value is enhanced by his unaffected and charming personality. There is no bluster or pose of striving for striking effects in any of his singing. He is as modest and unassuming before an audience as he is off the stage. He is an artist in the real sense of the word.

If we have been of assistance in making a success of his recital, and by our news have induced people to hear him, we can modestly feel that we have done a public service, which is one of the best objects of a newspaper.

## Over 100 Appearances in Year for Macbeth

National Concerts, Inc., claims for Florence Macbeth, coloratura soprano of the Chicago Opera, the numerical record for concerts given in one fiscal year. Miss Macbeth sang in seventy-eight concerts and recitals last season, and also appeared in twenty-odd performances with the Chicago Opera, making over one hundred appearances in all.

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### Guy Maier Ready for Strenuous Season

In excellent physical condition, the result of a real good vacation in the Maine woods, which was a sort of honeymoon too (Guy Maier was married just before he left for that section of the country so popular with artists), the pianist "breezed" into the *MUSICAL COURIER* office one day last week, and, incidentally, volunteered the information that he was ready for the strenuous season that will be his. Bubbling over with enthusiasm that is refreshing to find in an artist who has already "arrived," Mr. Maier told the writer that he had only one worry (lucky, Mr. Maier!) and that was getting settled in his new apartment in what he called "the slums" of New York, but in reality, one imagines, Greenwich Village. So far the furniture had not arrived, so Mr. and Mrs. Maier had been managing very good-naturedly with one day-bed, one chair, one spoon and a coffee pot! Yet that little inconvenience would soon be at an end, Mr. Maier said, and everything would then go along smoothly.

"Yes, I had a bully good summer, simply living out of doors all the time, and I feel great!" he laughed happily, and his face, ruddy with health, bore out his words. "And do you know that I have been made a member of the Red Cross Life Saving Corps of Boston? Swimming, you know, is my greatest hobby. Oh! yes, so much so, that



Photo by George

GUY MAIER,  
Pianist.

if I had my way I would urge every conservatory throughout the country to have a compulsory course in swimming."

Seeing the writer's look of uncertainty, he continued: "It's the finest thing for piano playing. I mean it is the only exercise that one can indulge in that does not contract the muscles. Swimming also helps to relax to an unheard of extent. More bad playing in public is due to bad breathing because people become nervous and get short-breathed. Swimming helps to cultivate proper breathing."

"And how does your season look?" asked the writer after further discussion of swimming.

"Wonderful!" he exclaimed, with more enthusiasm. "With Lee Pattison, and by myself, I shall have seventy-five or eighty concerts. We will have dates with a number of the orchestras, including the New York, the St. Louis, the Chicago and Cleveland symphony orchestras, and I shall appear as soloist with the New York Symphony in one of its Young People's Concerts. I shall not play a concerto, however, but will do part of my young people's program, talking a little about it as I go along."

"For our orchestral dates we have some stunning novelties," continued Mr. Maier. "For instance, we shall play the Liszt 'Pathétique' concerto, which was originally written for two pianos without orchestra. Mr. Pattison has been at work for a year on the orchestral accompaniment and such men as Stock, Loeffler and Chadwick are very enthusiastic over it."

"Another interesting one is Godowsky's arrangement of Weber's 'Invitation to the Dance,' which he recently completed and which is his first two piano arrangement. Harold Bauer's arrangement of the 'Rakoczy March' and a Bach fantasia and fugue in A minor, originally intended for harpsichord with pedals. Then there is an Irish tone poem, 'Moy Mell,' by Arnold Bax, and Edward Burlingame Hill, of Harvard, has written a fascinating jazz study. I must not forget, either, a set of pieces by Germaine Tailleferre. Have you heard of her? She is the only woman who is included in the famous 'Les Six,' and they are called 'Outdoor Play.' These compositions—all of them—will be played by us for the first time in this country, and, by the way, most of them were written for us."

Mr. Maier is looking forward to two series of four concerts each that he will give for young people at the David Mannes Music School in New York and the Cleveland Institute of Music. In commenting upon his association with the former, the pianist said:

"The David Mannes Music School is one of the finest institutions in the world. It is a school of the highest ideals as far as teachers and pupils are concerned. I had several offers from other institutions, but I chose the Mannes School because of the tremendously high ideals, both musically and culturally. The directors, you know, perhaps, believe that in an art quantitative production inevitably leads to a lessening of quality, and so the number of students is limited. All of the pupils have to play monthly or so for Mr. and Mrs. Mannes, and their progress is looked out for. The teachers are also held up constantly to a standard, and if they do not merit it they are asked to resign. Big names

mean nothing to the school, unless there is something back of them."

"The school believes that the amateur is to the art in general as important as the artist himself, and has offered him all the opportunities for a thoroughly musicianly training. What we need is more people who listen and know how!" Mr. Maier stressed on this point. "And this special course is splendid."

"In the singing department there is Giulio Silva, maestro di canto from the Royal Academy of St. Cecilia, Rome, and L. A. Torrens, while Rosario Scalero will again direct the entire theory class work of the school."

In mentioning his own work with the David Mannes Music School, Mr. Maier said: "I shall only teach a few advanced students. While I am away concertizing my pupils will meet every other week and play to each other. Each will be given the privilege of criticizing as frankly as possible. This develops alert listening and a critical faculty. When I am in New York, of course, I shall have classes with them."

In conclusion, Mr. Maier again endorsed the David Mannes School very highly, calling to the writer's mind its motto, "The technic of expression and not the expression of technic." J. V.

### DANTE AND MUSIC

(Continued from page 6.)

organ he refers to was an imperfect, crude, harsh toned instrument of few pipes and very limited compass. The trumpets of his day could sound only the harmonics of an open tube. His genius towers up through the twilight of learning which dawned upon the long night of ignorance, but many of the objects which were near and plain to him are hidden from us by the distance and the gloom.

#### Unchangeable Old Standards

The music of the Roman church service, however, has altered very little. It is possible for us to learn the kind of music Dante imagined when he mentions the various parts of the mass and the medieval hymns. But no one can follow Dante when he brings upon the scene in canto XIX the ancient siren of Greek mythology who charmed the mariners upon the seas and drove Ulysses to distraction. We know as little and as much about the music of the sirens as Dante knew.

#### Paradise and Beatrice

As Dante draws near Paradise the musical references increase. Beatrice descended into purgatory to meet him, and her journey was accompanied by music:

Beneath a sky  
So beautiful, came four and twenty elders,  
By two and two, with flower-de-luces crown'd.  
All sang one song.

Dante cannot escape his classical reading. Even at the gates of his Christian Paradise he stops to invoke the aid of pagan Apollo, the Greek god of music, eloquence, and all the fine arts. He also recalls the fate of fabled Marsyas who was tied to a tree and flayed alive for being defeated in a flute playing contest with Apollo. But "Paradise" is full of beauty, movement, light, and choral music. The choral music Dante heard in Paradise was the early contrapuntal music of the Roman Church. The troubadour influence did not extend so high, and this contest between the formal modes of the ecclesiastical system and the popular melodic style which had been wafted across the Pyrenees did not cease until Bach with his compositions and Rameau with his theoretical works had reconciled the two styles and made one musical language of them, in the same way that the Saxon dialect of the English people finally mingled with the French of the Norman conquerors to form the English language.

#### The Lesser Works of Dante

Dante's musical references are not confined to his "Divine Comedy." But as he is known to fame by his

greatest work, and as his greatest work is full of music and musical illustrations, it is unnecessary to prolong this review of the music in Dante's poems.

### Six International Concert Artists for Series

Six artists have been engaged for the Artists' Series of Sunday afternoon concerts to be held at the Brandeis Theater, Omaha, Neb., under the management of A. J. Sutphen. Leopold Godowsky will appear on October 20, Bronislaw Huberman and Irene Pavloska on December 18, and on January 8, Virginia Rea, Elias Breeskin and Richard Bonelli.



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### Galli-Curci to Sing "Butterfly"

News of exceeding interest to the music world is found in the announcement that Galli-Curci is to sing "Madame Butterfly" with the Chicago Opera Association during the coming season, which has been announced by her managers, Evans & Salter. Added importance is attached to the event by the fact that she will study the dramatic part of the play with David Belasco, who dramatized this famous story of John Luther Long's. Upon being informed of Mme. Galli-Curci's adding "Butterfly" to her repertory, Mr. Belasco sent her a wire stating he would be "honored and delighted to render every possible assistance."

When Galli-Curci dons the kimono, with its big obi, and sandals of the ill fated Cho-Cho-San, it will be the realization of her long cherished ambition, for she feels it is a role particularly adapted to her voice. That Puccini's music is suited to her individual quality of voice was evidenced by her singing of Mimi in "Bohème"—a role that also established her as an artist of great dramatic ability.

The story and details of the entire play as they were first conceived were recently gone over with Mme. Galli-Curci by the author himself, John Luther Long, whose imagination gave birth to the original idea, and with this first hand in-

formation Mme. Galli-Curci's portrayal of the little Japanese girl will be all the more authoritative.

Intimate friends who have had the privilege of hearing the prima donna sing the role in private are exceedingly enthusiastic, and state her voice sounded more gorgeous than ever in this music. She will also be heard in her famous coloratura roles, in "Lucia," "Traviata," "Barbiere," "Lakme," "Rigoletto," etc.

### Emily Beglin Soloist at Mayor Hylan Concert

At the special concert in honor of Mayor Hylan on Saturday evening, September 10, Emily Beglin was the soloist, having previously been the guest at a dinner of the band committee. The party left New York on the police boat, Mayor Hylan, with the Mayor, and were taken to Staten Island, where an excellent dinner was served to the members of the Staten Island Chamber of Commerce, the Park Commissioners, Hon. Philip Berolzheimer. Among the guests, aside from Miss Beglin, were also included Walter Kirsewetter, her accompanist, and Frederick W. Vanderpool, whose song, "Neath the Autumn Moon," was one of those that she sang. Miss Beglin was so enthusiastically received at this concert that she was compelled to give two encores, "I'll Forget You," by Ernest R. Ball, being the first which brought applause, necessitating the second, "Crooning," by William Caesar. Miss Beglin has been singing at Asbury Park all summer, and is now going away for a little rest before starting a strenuous winter concert season.

### The Dresden Opera Muddle Solved

Dresden, August 24, 1921.—The muddle which has existed for the past two years at the Dresden Opera, under the management of the ex-baritone, Scheidemann, appears to have been straightened out, temporarily at least, by the engagement of Dr. Alfred Ruecker, of the Zurich Municipal Theater, as "intendant." Disagreements between con-

ductors and orchestra, which the old management was unable to allay, and intrigues, especially against Fritz Reiner, the legitimate successor of Schuch by virtue of his ability, have threatened serious trouble several times. Ruecker is a neutral element, and having distinguished himself in Zurich as a stage manager and executive of high rank, it is hoped that the Dresden Opera will now embark on a new period of glory.

### Anna Pinto Harp Recital October 24

Anna Pinto, the brilliant and youthful Italian harp virtuosa, announces a concert at Carnegie Hall, New York, Monday evening, October 24, in which she will play von Wilm's "Concertstück" in three movements, works by modern and classic composers for the harp, including Hasselmans, Salzedo, Schuecker, etc., and unite with flute, piano, organ, violin and cello, in ensemble works. Beside many novelties included in this scheme, she will be assisted by a soprano and tenor of eminence.

### Alice Gentle Substitutes for Farrar

A telegram received from Seattle states that owing to the illness of Geraldine Farrar, Alice Gentle sang Tosca, winning a tremendous ovation at the opening of the Scotti Opera in Seattle. She followed this success with a "Carmen" matinee to a sold out house. Apparently Miss Gentle is destined to repeat the triumphs of the summer at Ravinia Park on the Scotti Opera tour. She is singing nine roles on this tour.

### Benefit for Devastated France

The American Committee for Devastated France announces two special benefit band concerts to be given by the United States Marine Band in Madison Square Garden on the afternoon and evening of Thursday, September 29, to raise an emergency fund for child hygiene work in the devastated area.

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## GOTHAM GOSSIP

Returned to the city of crowds, confusion, and—cash, the musical observer finds much to encourage those who make their living through music. Teachers generally report lively inquiry for lessons, especially from the South and West, which has enjoyed prosperity. The South, through advanced prices for the staple cotton crop, will have more money than ever to spend, and its amiable sons and daughters are sure to be found in New York in large numbers. Such teachers as have made themselves known will benefit by this, for it is the known article which sells! "I never heard of him" damns many an excellent teacher in the eyes of inquirers; and it is his own fault that he is not known. Musical clubs and societies generally are booking artists of repute; such get the cream of the engagements, for of all discouraging things, getting engagements for unknown artists is the very worst. The gist of all this is publicity; banks, even churches, are advertising generously, and such publicity forms the direct connection between the for-sale article, be it religion, instruction, performance, or what not, and the paying public.

## BARONDESS' CINCINNATI HONORS.

Gina Baroness, the young lyric prima donna of various opera companies, who was with the Bracale Company in Cuba and South America last season, has won still further honors in singing in opera in Cincinnati during the course of summer opera there. Just to remind readers that such honors are not new to her, two reprints from Havana, Cuba, papers follow:

Giannina Baroness sang "Aida" in a majestic manner, singing with much art and sentiment. In the final duet, her beautiful, pure voice rose magnificently.—*La Nacion*.

It was a most interesting Margarita that was presented by the lovely soprano, Juanita Baroness. Her gestures, her beauty of face, figure and voice, typified to perfection the delicate heroine of Gounod's lyric drama.—*La Opinion*.

## LAJOS SHUK NOW SOLO-CELLIST.

Lajos Shuk, cellist, formerly with the Letz String Quartet, is still in Europe, but he plans to leave about this time

so that he will be available for solo engagements beginning October 1. It is recalled that he was soloist at important concerts last season, among others in Carnegie Hall, April 21; April 22, in Philadelphia; May 22, in Buffalo; February 26, in a recital with Josef Schwarz, etc.

## VON DOENHOFF BACK FROM CATSKILLS.

Albert von Doenhoff, that excellent pianist and thinker, whose compositions have been issued by Schirmer, was a neighbor all summer of Galli-Curci, at Highmount-in-the-Catskills. With his numerous family, he arrived in New York September 8, and has already begun teaching that large and select clientele which appreciates his method of instruction.

## N. A. O. EXECUTIVE COMMITTEE MEETS.

The executive committee of the National Association of Organists, R. L. McAll chairman, met at headquarters, September 19, in the church house, 49 West Twentieth street, New York (Church of the Holy Communion, Rev. Dr. Motet rector). Plans for enlarging membership, etc., were discussed, and action taken to that end. Henry S. Fry, of Philadelphia, is president of the association, which had a very successful convention in Philadelphia the last week of July.

## GOLDSWORTHY'S ORGAN RECITALS.

W. A. Goldsworthy, organist and choirmaster of St. Andrew's P. E. Church, 2067 Fifth avenue, Rev. Albert E. Ribourg rector, gave many organ recitals last season on instruments owned by the city, in high schools, etc. These recitals were notable for the quality of the programs played. The school for organ instruction conducted by Mr. Goldsworthy is gaining an important place in this branch of musical activity.

## BERNARD WEISFIELD A TALENTED PIANIST.

Bernard Weisfield, son of the Rev. M. Weisfield, cantor at the White Plains synagogue, is a young pianist of fine promise. At a recital in Port Chester last May he played a Mendelssohn scherzo with commendable finish, much dash and effectiveness.

## ALEX PUGLIA AS STAGE MANAGER AND COACH.

Alex Puglia made many friends in his stage management during a season of opera in Cincinnati, Chicago and else-

where. Press notices contain many complimentary references to his skill, and he has decided to open a studio in New York at once.

## DUBINSKY RESUMES METROPOLITAN WORK.

Vladimir Dubinsky, well known cellist, whose tour with Mme. Schumann-Heink greatly enlarged his circle of admirers, has returned to New York and has resumed playing, beside instructing a select class of cellists, playing for phonograph records, etc.

## JOHN FINNEGAN BEGINS SIXTEENTH YEAR.

Tenor John Finnegan began his sixteenth year as soloist at St. Patrick's Cathedral this autumn. Appearances with the Paulist Choir last season spread his reputation throughout the United States.

## NOTES.

Elizabeth K. Patterson entertained informally September 5 Elizabeth Topping, prominent teacher of singing, providing her guests with a program of piano music, performed by that excellent artist. Miss Patterson has had so many demands for lessons that she renewed instruction of pupils September 1.

Umberto Sorrentino, Italian-American tenor, and well known in concert and opera, has spent the summer as usual on the Long Island Sound. He planned to return to his New York activities September 20.

Lisbet Hoffman, the pianist and teacher, spent the summer in Europe, her last address being Weimar, Germany. She will resume her duties as head of the instrumental department of the Ethel Walker School, Simsbury, Conn., and at Carnegie Hall, New York, about October 1.

Johanna Bayerlee, the Stockhausen exponent of singing, returned from her stay in the Catskills last week. It is recalled that she is the only teacher of Davora Nadvorney, prize winner of the Tri-City National Federation of Musical Clubs' contest last spring.

The Mehan Studios, Carnegie Hall, New York, reopened September 19. Friends of Mrs. Mehan have received a pretty picture card of the artist standing on her porch overlooking the Penobscot Bay, only twelve feet from the water's edge. Two of her pupils appeared at the annual lawn party for the benefit of the Girls' Home at Belfast, Me., held on the grounds, and the program was given from the front porch, the guests seated on the lawn. It included songs by Princess Wahwahasi (Augusta Van Atta), who created quite a furore when she arrived in full Indian costume. Her voice is contralto and rich and full. She sings with abandon, and yet with the quiet dignity of the real Indian. Her expression, both vocal and physical, was typically Indian, and so perfect that many believed her to be a real Indian princess; one woman asked her to what tribe she belonged. This Miss Van Atta smilingly evaded by replying, "From the plains." Her selections included a number of Cadman compositions, also those of Lieurance.

Helen Porter (who, like Miss Van Atta is a pupil of Mrs. John Mehan, of New York) sang two groups of songs in costume. Small in stature, she looked like the little girl she represented, and her songs were "too cute." "Daddy's Sweetheart" was followed by "If I Were You" (John Barnes Wells), "The Big Brown Bear" (Mana-Zucca), and one of Hereford's poems, "The Elf and the Dormouse," for which Gladys Pitcher Sleeper, a former Belfast girl and sister-in-law of Miss Porter, wrote the music. It was very dainty and sweet.

## Elwyn Managing "The Beggar's Opera"

An interesting announcement comes from the Elwyn Concert Bureau which heretofore has sponsored such important tours in western territory as the Pavlova Ballet, Philharmonic Orchestra, Scotti Opera, Sousa's Band, etc., for this season a contract covering thirteen weeks has been signed for the notable English revival of "The Beggar's Opera." The revival of this charming old work first produced in London in 1728 began nearly three years ago at the Lyric Theater, Hammersmith, London, and has been an artistic sensation abroad. For a brief run this company came to America last season, playing with success in New York, Chicago, Toronto, and Montreal before it was compelled to return to London. The route of the forthcoming fourteen weeks' tour will cover the territory from Los Angeles to Winnipeg. The tour will begin in November.

## Victor Kuzdö Reopens Studio

Victor Kuzdö, well known violin teacher who spent the summer in Chicago, Detroit, Battle Creek, Mich., and Baltimore, has returned to New York, where he has at once resumed professional activities at his studio, 260 West Seventy-first street.

The enrollment for the season 1921-22 is far in excess of any previous year which indicates an unusually busy season for Mr. Kuzdö.

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**GIACOMO RIMINI** . . . Baritone.  
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Opera—November 18th to February 28th.  
Concerts March 1st to May 15th.
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—Ernest Newman, *Sunday Times*, June 10, 1921.

**"PERFECT CONVICTION"**

—*London Morning Post*, June 7, 1921.

**"ARISTOCRATIC FINESSE"**

—*London Morning Post*, June 7, 1921.

**"A Standard by Which Other Performances Must Be Measured"**

—Robin Legge, *Daily Telegraph*, London, June 7, 1921.

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"His voice is of beautiful quality, and he uses it like an artist. The voice certainly has an arresting and moving quality, as well as power that is always effective but never aggressive. Mr. Werrenrath is an exquisite stylist and has not only the art of phrasing but the art of color; and altogether he is a singer to whom musicians can listen with decided pleasure."—Mr. Ernest Newman, *Sunday Times*, London, 6/10/21.

"It is a delight to hear singing so certain as that of Mr. Werrenrath. It is pleasant to welcome back to London a singer of Mr. Reinald Werrenrath's ability."—Mr. Fox-Strangways, *Daily Times*, London, 6/7/21.

"A restraint that realized to perfection the lyrical beauty of the music. . . Yet its appeal was keen and irresistible as that of a big climax. . . A practical example of art which conceals art. His singing was specially remarkable for its glowing vitality. Mr. Werrenrath's singing of four Old English folk-songs will live long in our memory as a standard by which other performances must be measured."—Mr. Robin Legge, *Daily Telegraph*, London, 6/7/21.

"He is indeed, of all the American singers who have come to us of late, the one who has achieved the most powerful impression."—*Westminster Gazette*, London, 6/7/21.

"Reinald Werrenrath seemed ready to sing for hours without committing a fault of taste or making a mistake of technique. He made it seem as easy to sing with aristocratic finesse as it was to sit and listen. . . His changes of vocal tone never crossed the bounds

of discretion. He gave "O, the Pretty Creature," with trim delicacy, he put dignity into the sentiment of Duparc, Aubert, and Massenet; he took the emotional measure of Grieg, and so on over wide ground."—*Morning Post*, London, 6/7/21.

"AN IDEAL INTERPRETER OF SONG—a welcome reappearance. Delightful grace and charm. Fine intensity."—*Daily Chronicle*, London, 6/7/21.

"Mr. Reinald Werrenrath gave an afternoon of sound, straightforward singing. He is before everything a virile musician."—*Daily Mail*, London, 6/7/21.

"An entirely successful reappearance—he was particularly full toned and expressive."—*Daily Express*, London, 6/7/21.

"A very welcome reappearance. He sang with splendid tone and expression."—*Evening Standard*, London, 6/7/21.

"Deepened previous impressions of his being a fine singer."—*Referee*, London, 6/12/21.

"An interesting program, interpreted with artistic perception and admirable vocal control."—*Referee*, London, 6/19/21.

## SECOND RECITAL

"One very pronounced feature of his excellent style is the unusual clearness of his diction, but his method generally is very well controlled."—Mr. Fox-Strangways, *Daily Times*, London, 6/20/21.

"For such a command of diction as his, we are grateful; as for such a generally fine sense of phrasing. Mr. Werrenrath may

have his limitations, as who has not; but they do not count beside the rare beauty of that which is beyond them."—Mr. Robin Legge, *Daily Telegraph*, London, 6/20/21.

"Mr. Reinald Werrenrath's recitals are always worth attending. In the first place he always sings good stuff; secondly, he has a very fine voice; thirdly, he sings extremely well; fourthly—but really these three considerations are quite enough."—*Westminster Gazette*, London, 6/20/21.

"He is a fine artist with a fine method that may rightly be taken as exemplary. A quality that carried perfect conviction and musical satisfaction. The American singer, Mr. Reinald Werrenrath, has become excellent friends with the London public, as well he may."—*Morning Post*, London, 6/20/21.

"He is a man of parts. He knows his trade as a singer, and has an ideal as an artist."—*The Observer*, London, 6/19/21.

"His singing is so smooth, his technique so sure, and his restraint so excellent."—*Musical News and Herald*, London.

"We know that Mr. Werrenrath can be trusted to 'sing well' whatever he undertakes. It was a pleasure to hear that admirable singer, Mr. Reinald Werrenrath, again last week, if only because his smooth and sure technique enables one to listen without any uncomfortable anxiety as to what will happen next. Mr. Werrenrath's beautiful pronunciation of English, his certainty of intonation, and his tone control are great virtues."—*The Lady*, London, 6/16/21.

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## AMERICAN ACADEMY IN ROME ANNOUNCES A COMPETITION FOR THE JUILLIARD FELLOWSHIP IN MUSICAL COMPOSITION

Competition Open to Unmarried Men of American Citizenship—Prize Includes Three Years' Residence in Rome, Opportunity to Travel Six Months of Each Year, an Annual Stipend of \$1,000, and Annual Traveling Expenses of \$1,000

The American Academy in Rome announces a competition for the Frederic A. Juilliard Fellowship in musical composition. This Prix de Rome is open to unmarried men of American citizenship. The winner will have the privilege of three years residence in the Academy in Rome, with opportunity to travel during six months of each year. He will receive an annual stipend of \$1,000, and traveling expenses not to exceed \$1,000 annually.

Composers wishing to enter this competition must write at once to C. Grant La Farge, secretary, 101 Park avenue, New York City, requesting a blank form of application. This application must be returned with all questions answered and conditions fulfilled on or before October 1 next.

To prevent disappointment it may be stated that the prize will be awarded only to a musician of exceptional creative musical ability, possessing adequate theoretical training.

### REGULATIONS FOR COMPETITION.

1. A competition for the Prix de Rome in music, under the supervision of a jury appointed by the board of trustees of the American Academy in Rome, is held each year.
2. The jury consists of five members—four musicians and one layman.
3. The competition is open to unmarried men, citizens of the United States.
4. Circulars, giving public notice of the competition and the terms, are sent to the principal musical institutions and musical journals in the United States, and similar notices are inserted in the daily press.
5. Applicants for admission to the competition are required to deliver to the secretary of the Academy at the specified time and place, two original compositions—one for voice and one concerted piece, either orchestral or for some smaller combination of instruments.
6. The jury, after an examination of the work submitted in the competition, will duly announce its decision.

### FELLOWS IN MUSIC.

Travel (for all three years)—  
In the pursuit of his studies the Fellow will visit the various musical centers of Europe and there continue his work for approximately one-half of each academic year.

### FIRST YEAR ACADEMIC WORK.

1. Compose one important work for string quartet.
2. Compose six short pieces for one or more voices, with orchestral accompaniment, and separate transcription for voice or piano.

### SECOND YEAR ACADEMIC WORK.

1. Compose at least two movements of a symphony for orchestra with transcription for piano solo or duet.
2. Compose a dramatic scene for one, two or three characters, with English, French or Italian words, and transcribe same for voice and piano.
3. Examine works of the Sixteenth, Seventeenth and Eighteenth

centuries, both vocal and instrumental, select an interesting one and transcribe in modern rhythm and notation.

### THIRD YEAR ACADEMIC WORK.

1. Compose an oratorio with English, French, Italian or Latin text (it may be a Solemn Mass, Requiem Mass, Te Deum or Psalm) or a choral symphony with solos, chorus and orchestra in two movements, on a new or ancient poem; or a tragic or comic opera, in two or more acts on an ancient or modern story based upon a poem or book approved by the professor in charge of the department. Transcribe this work for voice or piano.
2. Compose part of a symphony or symphonic poem which may be performed in public, after it has been accepted by the professor in charge.

The Fellow in Music will have the privilege of reversing the order of his academic work. In any case the academic work of the third year should comprise a symphonic work to be performed at the exhibition or elsewhere at the discretion of the director.

If a Fellow undertakes an important work, such as an opera, drama, oratorio, symphony or symphonic poem, the work of which extends over two consecutive years, he may divide the work into two portions, submitting approximately one-half each year. (See photograph of American Academy in Rome in Illustrated Section.)

### William Beck in Vienna

William Beck, baritone, who, by the way, is a full-fledged American citizen, began on September 15 a series of guest performances at the old Royal Opera of Vienna, now the State Opera. Mr. Beck's first appearance was as Scarpia in "Tosca." The other roles in which he will be heard during his stay in Vienna are Rigoletto, Wolfram in "Tannhauser," Escamillo in "Carmen" and Frederic in "Lohengrin." Mr. Beck, who is to return with the Chicago Opera after an absence of several years, is well remembered for his many appearances at the Auditorium in such roles as Scarpia, Germont, in the triple roles in "Hoffman," Escamillo in "Carmen," and in all Wagnerian baritone roles.

For three years Mr. Beck was one of the leading baritones at the Paris Opera. In the last two years he has appeared at Stockholm, where he remained at the Royal Opera for eight months, then in Copenhagen, Christiania, etc. During the past summer he went to Vienna, where he studied with Richard Strauss.

### Annie Louise David Wins Favor

When Annie Louise David, the harpist, recently played in Berkeley at the Hotel Claremont in a joint recital with Gabrielle Woodworth, soprano, she scored a distinct success, according to the verdict of her audience and the press. Following is from the San Francisco Enquirer-Examiner: "Annie Louise David won warm applause by her playing

of a Bach gavotte in Italian manner, by the programmatic 'Marguerite at the Spinning Wheel' of Zabel and most of all by the sheer virtuosity of the 'Fireflies' of Hasselmans, a composition, by the way, which could never have been written if Liszt had not composed a 'Gnomesreigen.'"

"The most brilliant harpist ever heard in San Francisco, Annie Louise David, will render three selections for Dr. Gordon on Sunday morning . . ." so said the Chronicle in commenting upon the appearance of Miss David at Dr. Gordon's church the next Sunday, when she was splendidly received by the congregation. On September 17, a reception was given at Mills College for Charles Wakefield Cadman, the Indian princess and Miss David, and on October 8, Miss David and Miss Woodworth will repeat their program at Stockton, Cal. In addition to her concert dates, the harpist is teaching many pupils so that all of her time is taken up.

### School Music Notes

Robert M. Howard, former music supervisor in Passaic, N. J., who resigned his position to enter war service and who, after returning to civilian life, was appointed supervisor at McKeesport, Pa., has been reappointed to Passaic, succeeding James T. Sleeper.

Georgia I. Childs has been appointed music supervisor in the school system of Clifton, N. J. This is the first year that an effort has been made to teach music systematically, and her many friends wish Miss Childs success in her work.

Ralph G. Winslow was recently appointed supervisor of music at Albany, N. Y., succeeding Ernest Hesser, who was appointed last spring to Minneapolis. Mr. Hesser takes the place of Dr. Edward Birge, who has been appointed head of the school music department in the University of Indiana. G. H. G.

### Italian Wins Second Honors in Coolidge Competition

It has been announced that the composer who tied for honorable mention with Rebecca Clarke in the recent Coolidge competition for the best composition for piano, violin and cello, was Renzo Bossi, an Italian composer, who is professor of composition at the Royal Verdi Conservatory in Milan.

### Corinne Morgan Welsh Back from Abroad

Corinne Morgan Welsh, a contralto who has won praise in concert, oratorio and recital, has just returned to the metropolis from Europe. Miss Welsh received her early training in New York, but she also has traveled and done considerable studying abroad. According to the Daily Eastern Argus, Portland, Miss Welsh has a contralto voice of excellent quality, and sings with ease and distinction.

### Cecil Arden to Sing in Elizabeth

Cecil Arden will appear in a recital in Elizabeth, N. J., on November 10.



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### Denishawn's Contribution to the World of Dance

The art of Ruth St. Denis is called a personal art, but it is also pictorial and sculptural. It is the art of the impersonator, and on the other hand it is absolutely impersonal. It is the synthetic, the mingling of all the arts, because it is universal, and as the art of dance is the mother of all the arts, so the art of Ruth St. Denis has much in common with all the arts. One finds her calling upon first one and then the other for the expression of the ideas of beauty which are forever coming and going and eternally forming in her mind in exquisite patterns.

Ruth St. Denis has won world fame through her impersonations of races, nations, groups of people, states of mind, conflicting emotions, world unrest, war, peace, victory, spiritual conflict, cosmic evolution, civilization, the customs, the religious and the arts of many and diverse peoples, moving with ease from one to another, technically perfect in her medium and with infinite pains reproducing the atmosphere which she wishes to present. The dance is the medium, but it is augmented by trappings of gorgeous materials, fabrics and properties.

With the founding of Denishawn and the working with boy and girl students of the school, has come a great desire for the revival of the art of dance as a pure art, unaided even by music, its sister art. This at present has not been made practicable, but in the seeking for an untrammelled expression there has evolved a type of dance which Miss St. Denis has called "Music Visualization," in which the ideas of the composer, his moods and his theme are actually pictured upon the retina as the music is sensed by the ear; sound and movement registered simultaneously. In order that there be no distracting influence, the dance is stripped of all extraneous trappings and stage decoration, dancers are clad in the simplest of soft drapery, and impersonalizing themselves and moving as instruments through which the

composer may find expression, a new type of dance has been presented.

It has all been done with the idea of presenting an orchestra of dance which was the original idea of Ruth St. Denis and which Ted Shawn has worked at seriously in the mathematical numbers which were the beginning of the symphonic form—the Bach inventions and fugues, in particular, and later some of the more modern numbers by Richard Strauss, Satie and Debussy. In September the Symphonic Orchestra, or orchestra of dance, will have its first presentation in the Schubert's "Unfinished" symphony, with an orchestra of sixty pieces.

For two years a company, called the Ruth St. Denis Concert Dancers, has toured the country as exponents of this school of dance. It has met with unqualified praise from critics and public. This season Ted Shawn will present a series of "Music Visualizations" on his concert program. Later on, he and Miss St. Denis hope to present the "Orchestra of Dance" with as many dancers as there are instruments, giving a symphony as it should be given. It is as impossible for one person to dance a symphony as for one instrument to play it.

The Beethoven "Pathétique" sonata was given most successfully by nine dancers. Mr. Shawn's numbers are suited to the presentation of a single dancer and among his most interesting numbers are: Chopin staccato, etude, Albeniz, Seguidilla, Gnossienne, Eric Satie, Revolutionary etude by Chopin, presenting the Bolshevik spirit of all ages, but costumed with a suggestion of the French Revolution.

These numbers will give a splendid idea of this type of dance and the tremendous appeal it makes to the emotions. Critics will discover that the music is not cut and slashed to meet the needs of the dancer, but on the other hand it is as if the dancer remained passive, allowing the composer to use him as an instrument through which to express his ideas. No liberties are taken in tempo, interpretation or cutting except when a movement or certain measure recurs

with a frequency that would be monotonous, if accentuated by both eye and ear.

In every detail there has been a conscious attempt to adhere to the text of the composition and to present the composer's idea rather than the dancer's. This seems to be the difference between pure visualization of music and the well known so-called interpretation of music. The result is satisfying to the musician and delightfully entertaining to that part of the audience to whom the composition is not of greatest importance. J. S.

### Asheville Hopes for Summer Conservatory

"One of America's most beautiful resorts" and "proximity to the sky" are now not the only boasts of Asheville, that city of the mountain tops in North Carolina. For besides these attributes, Asheville has established a notable summer festival.

Wade R. Brown, musical director of the festival and conductor of the festival chorus, has great hopes for the eventful establishment of a summer conservatory in Asheville which he feels confident will be the outgrowth of the widespread influence of the festival through that section of the country. Mr. Brown said in a recent interview:

"We think some of the leading northern teachers may be interested in our plans for this conservatory, as climatically Asheville is ideal. The roads throughout the country have been greatly improved, miles are now macadamized and every sport is pursued—riding, bathing, motoring, golfing, etc. What more delightful spot for rest, change and accomplishment simultaneously? 'The Asheville Master Class' has become our slogan!

"Our festival last season, the first, was a success in every way. People came from all over the South to attend and the enthusiasm was a reward for all the effort behind the venture. The Philadelphia Orchestra, under Thaddeus Rich, and an array of famous artists drew capacity houses for six nights and three matinees. If we can only arrange with the managerial firms to give us artists at a fee that will allow us to clear expenses during these first years of organization we will make the Asheville Music Festival such a firmly founded institution that fees will be no consideration. For the general welfare of music in this country we feel that the managers will cooperate with us.

"We have just concluded our second successful season. The Philadelphia Orchestra under Thaddeus Rich, Anna Case, Marie Sundelius, Paul Althouse, Francis Macmillen, Cyrena Van Gordon, Charles Marshall, Joy Sweet, Royal Dadmun, Grace Potter Carroll, Helen Pugh, Henri Scott and the Asheville Festival Chorus furnished nine surpassing concerts."

Asheville is also active musically during the winter season. Last year Galli-Curci and Geraldine Farrar gave concerts there under the local management of Alva H. Lowe, a young pianist and teacher who lived formerly in Idaho and has recently taken up his residence in Asheville.

Beautiful Grove Park Inn, one of the most picturesque hotels this country affords and where a perfect example of the organ-builder's art has been installed, also puts on a series of spring concerts. F. W. Seely, the owner and manager, is an active force in Asheville's musical circle.

### American Prima Donna for Stuttgart

Stuttgart, August 25, 1921.—Senta Erd, the American singer who recently made a striking success in the premiere of "Der Geiger von Gmünd," a new opera by Karl Futterer, at the Basel Stadttheater, has been engaged as leading dramatic soprano at the Stuttgart Opera under the genial young musical director, Fritz Busch, whose productions, on modern lines, are being watched with interest all over Germany. The Stuttgart season is opening with a "Festival Week," during which the "Nibelungen Ring," entirely restudied, with new, modernistic scenery and a special cast, and Beethoven's "Fidelio," also newly staged, will be given. Miss Erd will sing Sieglinde and Gutrune.

This American girl was studying in Germany when the war broke out, and managed to get to Basel when America entered the war, where she was promptly engaged. Since the armistice she has had offers from some twelve German cities, but has refused them on account of the existing state of war. The answer each time was that "art has nothing to do with politics, and Americans are welcome." At last, peace being signed, Miss Erd accepted the Stuttgart engagement.

It is interesting to note that Conductor-Manager Busch, who is gathering about him a first class staff, has also secured the services of Josef Rosenstock, the young Polish composer, who is probably the most talented pupil of Schreker, and whose orchestral compositions were performed with such success in Berlin and elsewhere last winter. S.

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## THE SEATTLE SYMPHONY ORCHESTRA AND ITS POSSIBILITIES

By Theodore Spiering  
(Reprinted from the Town Crier)

It shall be conceded at once that the very newness of Seattle and its peculiar isolation owing to the character of its tributary territory are handicaps not to be underestimated and yet the very fact of this isolation should have the tendency to draw together in one common purpose all the elements interested in cultural movements or whose civic pride is aroused.

One of the oldest and gravest mistakes made when establishing orchestras in this country seems to me to have also been made in Seattle, namely, the appeal for support restricted to a comparatively small circle. The fact that it is easier to make an appeal to a few individuals rather than to the rank and file of the citizens merely indicates a lack of development of organization on the part of the management.

Even though certain public spirited men and women may be willing to finance and subvention an institution such as the symphony orchestra, the institution cannot successfully function if the great mass of music loving people, which undoubtedly exists in Seattle, remains away. It is the popular support and interest which alone assures any degree of permanency to a cultural movement.

There are various means of arousing and holding such interest. Almost first in importance is the appeal that must be made to the young. With the magnificent high school auditoriums at the disposal of the Board of Education this body should at once assume the obligation of a series of young people's concerts at a nominal fee, even if run at a loss, for in the young people of today we have our audiences of tomorrow. Besides it is a well known fact that where such concerts have been maintained the children have been instrumental in awakening the interest of their parents, insisting upon their attendance at the regular series of the orchestra.

Instead of removing the main series of concerts from the center of the city to the University district I believe that a special series should be given at Meany Hall under the auspices of the University and its music department.

With regard to so-called popular concerts I would like to say that I do not share the attitude taken by some conductors. Given the opportunity to present during each season a number of the larger symphonic works interesting to the conductor by reason of their complexity and aiding the development of technical finish and ensemble of the orchestra, owing to the necessity for increased rehearsing, a series of popular concerts should be welcomed and the programs prepared with the same minute attention to detail as are those of the regular series.

Popular programs are drawn from the most inspired works which the orchestral literature has to offer. Why,

therefore, look askance at the performance of these works? Of course it should be understood that "popular" in this instance does not imply cheapness. It is the repetition of a limited number of works especially familiar to conductor and orchestra which holds an element of danger, for with repetition, laxity of performance is apt to follow. I would advocate a series at popular prices for every Sunday afternoon in the central part of the city, the series to consist of at least sixteen concerts.

Still another series might be arranged for Saturday nights under the auspices of labor or wage earners' organizations.

The climatic conditions are more favorable in the Northwest for a summer season than anywhere else in the States and why not take advantage of this? A short season at the Stadium would prove profitable.

A year thus planned would eliminate all of the outside playing complained of so bitterly by those members of the orchestra who realize the detrimental influence of such playing. The standard of performance would undoubtedly be improved by this elimination.

It will be seen from the foregoing that the playing season of an orchestra in Seattle can be so arranged that the main financial support need not be met by one group but be distributed among the various elements of the community, thereby drawing those elements together in a common cause.

Although primarily a cultural institution, an orchestra must be placed on a strictly business basis in order that the best results may be obtained for the community at large. If the personnel of the organization is engaged with the knowledge that a degree of permanency is assured the demand made upon their service will be met with much greater responsiveness, which naturally would lead to happier mutual relations.

If the sister cities, such as Tacoma and Spokane, could be induced to become jointly interested in the underwriting of the orchestra the value of the organization would of course be greatly enhanced. This would mean a short season in each of these cities and while increasing responsibility the benefit derived would largely outweigh that factor.

### Walter Golde on "Style" and on "Singers Who Think"

Walter Golde, the well known accompanist and coach, who has just reopened his New York studio after a vacation at Whitefield, N. H., has some very interesting ideas in regard to coaching which he has worked out during his busy career. He set some of them forth so tellingly in a private letter to a member of the MUSICAL COURIER staff that, although not written for publication, several passages are quoted below. Says Mr. Golde:

"In my association with the different artists I have learned a great deal about singing, both from observing the great in their best endeavors and the small in their worst, through both of which, with a natural analytic mind, I have been able to classify the points that are to be recommended as well as those which are to be avoided. Besides, in coaching I have discovered a great deal which most

artists do not think of and which has so far been of great service to those singers who have had the good fortune to be instructed. Particularly valuable have been these points to beginners in the art of singing and those who have just begun to 'take lessons' with a regular vocal teacher.

"Style is a thing most vocal teachers haven't got the time to bother with. It is the duty of the coach to instruct his pupils in such a way that they will take away with them a general knowledge of the elements of style, and not merely a knowledge of how to render this or that vocal number with a certain amount of stereotyped effect, the reason for which they know not. The science of effect is a subject more or less in itself, and it is for this reason that I have begun teaching groups of pupils (aside from the individual coaching which each of them has in the first place). I supplement individual teaching with class teaching. I am happy to say that a certain number of vocal instructors in New York heartily endorse this plan and are perfectly willing to have me form classes of their own pupils and teach them right in their studios.

"The first thing that is taken up in these classes is the subject that seems to bear the greatest interest to all concerned, and that is legato. Legato is a result primarily, not a cause. Secondly, it involves the observation of many minute details usually omitted altogether from the regular curriculum. When it is finally a habit, it seems the simplest thing in the world. There are comparatively few artists before the public today who have it the way it should be. It's not a sign of genius but a sign of months of hard application. I have in mind the actual organization of classes of teachers in Boston and Philadelphia, but the idea is to get things like that under way first and talk about them later. Some time during the year I hope to write a real article on the subject of legato, as well as on other subjects more or less intimately allied.

"I am principally interested in teaching principles of workmanship that will stand the singer in good stead when the time comes when he or she will not have a coach to work them up on new stuff. It's a case of getting the singer to learn how to read between the lines, and to recognize immediately different points the composer is trying to bring out, without having to ask anyone else questions about it. It will eventually produce singers who *think*, as the best ones do now; not merely singers who imitate, as too many are content to do."

### Max Jacobs Busy Teaching

Max Jacobs, violinist and conductor, has opened his studio at 9 West Sixty-eighth street for the season. Besides teaching violin, he will have special classes in theory and conducting.

### Mary Allen to Sing with San Carlo

Mary Allen, a young dramatic soprano who has been studying for several years with Mme. Renard and has been heard in New York in concerts, will sing the role of Siebel in "Faust" with the San Carlo Opera Company.



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## THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

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Spain has a three-year-old pianist!

Casals already has a "successor." Such is fame!

The president of the National Federation of Music Clubs will be astonished to see herself described in one of the musical papers as "Mrs. George F. Lyon." And ye Ed. knows her so well at that!

The coming disarmament conference at Washington should consider also the question of reducing the number of offensive weapons in the modern orchestra as employed by some of our present day composers.

Mme. Schumann-Heink, the ever youthful, springs at a bound from the far east of Asia to the far east of the United States and wins an immense ovation at Ocean Grove. Surely great art is greatly health giving.

Asheville, N. C., one of America's most popular resorts, hopes to found a summer conservatory. Why not? Asheville has shown what it can do with its festival, and conservatories are always needed, winter and summer.

A publisher in Bologna, Italy, has sent us a brochure by Diego Ruiz entitled "Against Chopin—the Impromptu of an Enthusiastic Philosopher Against Any Possible Return of the Primitive." If any of our readers have anything against Chopin we should be glad to pass our copy on to them—uncut and unread.

It must pay to be the head of the claue of the Metropolitan. Acknowledging receipt of a previous card from Paris, we are also glad to get a second one from Rome in which Old Ironhands informs us that he is "very busy seeing the sights and enjoying them." Is it the claueing or is it the profits of the humble diurnal occupation of the claquer—that of an umbrella maker, mender and seller—which furnish the profits that provide a European summer trip?

It is news of the best that the St. Louis Municipal Open Air Opera has made a success of its season this year, not only a bigger success than last year but a bigger success than was hoped for even by its most optimistic supporter. Some criticism had been voiced since the inauguration of this enterprise because light opera rather than grand opera was given. Results, however, prove that the managers have been wise and that grand opera can only be approached slowly as permanent support is won. The most important and interesting feature of this opera season is summed up in the statement that the

people of St. Louis still consider everything given on the municipal stage as an emanation of the community spirit engendered by the Pageant and Masque of 1914 and the Patriotic Pageant of 1918. Nothing could furnish a better guarantee of permanent support.

For several months past rumors of Chaliapine coming to America have been about as frequent and common as goldenrod along the September highways. The latest one is to the effect that, after having been refused permission to visit England, he applied to the American Consul at Riga for permission to come here.

The announcement that a limited library edition of "Tudor Church Music" is to be published during the next five years by the Oxford University Press, American branch, for the Carnegie United Kingdom Trust, will give little pleasure to any but antiquarians. Most of us will regret that the wealth of Carnegie could not be extended upon the living rather than upon the dead, and upon the future rather than upon the past.

The whale, it will be remembered, had great difficulty in keeping Mr. Jonah down, and the operatic whale seems to have equal difficulty in retaining Alfredo Salmaggi, who might be described as a modern Jonah. Notwithstanding the brilliant fiasco of the Mugnone season that never happened last spring, the enterprising impresario is busy with another one in Brooklyn, figuring as "General Director of the Brooklyn Opera Company." It must, indeed, touch Mr. Salmaggi to realize how much faith people appear to repose in him.

It is doubtful if any musical society in America can show a greater element of success than the Society for the Publication of American Music. Founded only two years ago, this society has already enrolled over 400 members, including a great majority of the best known musicians in America. The society, however, needs more members if it is to accomplish in full what was intended in its foundation. The dues of members are used for the publication of chamber music works by American composers selected anonymously in open competition. All of the money goes to this purpose; officers and directors receive no salaries nor other remuneration. Last season the society published a quartet for strings by Henry Holden Huss and a quartet for strings by Leo Sowerby. Manuscripts for this year's competition will be received until October 15, 1921. They are to be sent with the actual name of the composer in a sealed envelope and not on the written score. The board of directors wishes to suggest that the compositions submitted this year be preferably for those combinations which include piano. Piano sonatas will also be received. Address the Society for the Publication of American Music, 185 Madison avenue, New York, Room 1608.

## A COMPOSER'S FELLOWSHIP

The Music and Art Association of Pasadena, Cal., announces the establishment of a composer's fellowship carrying an annual honorarium of \$2,000. The sole requirement is that the fellowship holder shall devote at least half of his time to musical composition. Arthur Farwell has been chosen as the first musician to receive it. This, in connection with the somewhat similar Prix de Rome offered by the American Academy at Rome, shows that Americans are at last awakening to the importance of music in the scheme of things and the difficulties with which American composers have to contend. It is certainly to be hoped that other cities will follow the example of Pasadena and that competitions will be started so that these fellowships may be open to all American musicians.

Speaking of the composer's fellowship, Dr. George E. Hale, director of the Mount Wilson Observatory and a leading officer of the Pasadena Music and Art Association, said:

"As compared with science, music stands at a great disadvantage. In spite of its universal appeal to the public, but little provision has been made for the endowment of musical composition. In science, such great foundations as the Carnegie Institute of Washington and the Rockefeller Medical Institute, each endowed with more than \$20,000,000, permit many original investigators to devote their entire time, unhampered by any other duties, to the production of new knowledge.

"Large sums are also available for the use of advanced students and other investigators not attached to research institutions. In music the need for such endowments is very great, because musical compositions, excepting light and catchy airs, are

slow in gaining public acceptance, and command little or no return for the composer. Western College at Oxford, Ohio, recently established a professorship of music, now occupied by Edgar Stillman Kelley, one of the best and foremost of American composers, who devotes his time to musical composition and has turned out his best work under the favorable conditions accorded him.

"This same idea was followed about a year ago by Miami University giving a similar creative literary fellowship to Percy MacKaye. There is abundant opportunity for the establishment of fellowships, and it may be hoped that the example set by the Pasadena Music and Art Association will be followed by many organizations which realize the importance of continuing and developing the art of musical composition."

## THE ROME SCHOLARSHIPS

Announcement of the conditions of the composer's fellowship offered by the American Academy in Rome, will be found in another column. The importance of this offer to American composers must not be underrated. It is undoubtedly the most important step that has ever been taken in the history of American musical art in aid of our native composers. The amount of the fund offered—\$1,000 per year and an additional \$1,000 for traveling expenses—will be found in every way ample and sufficient for the fortunate few who win this rare distinction, as they have the privilege of residing in the American Academy at Rome, a cut of which is herewith shown, or in one of its several dependencies, and board is furnished at cost prices.

The American Academy in Rome was founded twenty-five years ago for the encouragement of students of art and architecture. It was perhaps the outcome of a general regret that although Americans might win the highest honors at the National School of Art in Paris they were barred by their nationality from being awarded the Prix de Rome, the coveted award for which all artists strive. The founders were Charles F. McKim, William K. Vanderbilt, J. Pierpont Morgan, Henry Frick, Henry Walters and the Harvard University. After various vicissitudes and several changes of abode, the Academy at Rome was finally located in the Villa Aurelia, which occupies a magnificent site upon the summit of the Janiculum, the highest point within the walls. Since acquiring the Villa Aurelia, the Academy has been enriched by the donation of adjacent property, including two residences. On part of this property there has been erected a large building, which is the working Academy headquarters. It contains the living rooms of the Fellows, their studios and study rooms, dining hall, lounges, a great library, museum, kitchens, and offices. There are also several smaller dependencies. For the information of musicians who propose to compete for this fellowship it will be well to quote the following paragraphs from the announcement of the American Academy printed upon the occasion of its twenty-fifth anniversary, as follows:

In considering the educational plan of the American Academy in Rome, let us realize, first of all, that although its two coordinate branches are, for the sake of convenience, called "Schools," they are not schools in any commonly accepted sense. The Academy is not a school; it is not for technical training or the teaching of any rudiments; it does not have classes nor does it even impose a very rigid, prescribed course. Its beneficiaries are those who have already advanced far beyond the preliminary stages of their various callings; frequently they may be people ready to embark, or who have embarked, upon their professional careers. All of them come to Rome for the enlargement and fuller development of their knowledge and talents through first-hand contact with the record of the past. Next—and this cannot be too plainly or too emphatically stated—what the Academy offers, its Prize of Rome, is not meant to be a benevolent assistance to worthy youth, but the means whereby the best material discoverable may be raised to its highest powers for the elevation of American art and letters.

It is sometimes objected that, after all, the Academy takes care of but a small number of students, relative to its great establishment. A very little reflection will show the fallacy of any such objection. In the very nature of things the Academy cannot be conducted as an institution for giving instructions to large numbers. It is the exact opposite of that; for not merely high, but the highest post-graduate improvement. Its advantages should be extended only to exceptional persons—they are the only ones to whom such advantages are worth giving. To measure the efficiency of such an establishment in terms of per capita cost is to miss the point entirely. One perfect genius, finished and rounded as he may be by what the Academy gives him, is worth, to America, the whole cost of the Academy for long.

It is sincerely to be hoped that teachers and schools of music throughout the United States will take this matter seriously to heart and will consider it their bounden duty to bring it to the attention of their most advanced and gifted pupils so as to assure the success of the undertaking and the ultimate success of American composition. (See illustrated section for photograph of American Academy in Rome.)



# VARIATIONETTES

By the Editor-in-Chief

M. B. H., much too quiet recently, Septembers to us: "Before October 1, the summer is not really over, and therefore I would like to ask you to finish your vacation period of reading with 'The Organization of the Boot and Shoe Industry in Massachusetts Before 1875,' by Blanche Evans Hazard (Harvard University Press). Thank You."

From E. Dorset, of Camden, N. J., comes this poetical plaint, which we gladly pass on herewith to the wide, wide world:

## THE PUBLIC

That many-headed hungry beast will spurn  
The giftage of our hand—  
It will not eat, nor may it understand.  
Well, let the public, like its betters, learn!

"The way beyond is yet unto the strong"  
Yet weaklings buy, with ease,  
The door, unhurt; no years diminish these;  
Gods of our gods, the time is bitter long!

Last Friday a lady (middling young) carrying a music roll, and a lady (middle aged) wearing spectacles and reading the MUSICAL COURIER, were riding downtown in the subway. Said the younger to the older: "I see in the papers that Caruso left only about \$600,000." Said the older to the younger (without looking up from the M. C.): "Yes, and I don't understand why they made all the fuss about it."

We lunched twice with James G. MacDermid, the song creator, before he ever spoke a word about his compositions. Then, in answer to our, "What are you writing now?" he replied: "Income tax report."

Customer—These grand opera records seem imperfect. There's a sort of racket in each one heard above the sound of the music.

Demonstrator—Ah, yes. One of our latest effects. That's the conversation in the boxes. Wonderfully realistic!—Boston Transcript.

Doesn't it seem strange to remember how the critics and amateur connoisseurs fought, and argued, and raged, and preached, and praised, and condemned, and vilified, and mocked, and rhapsodized when Strauss' "Heldenleben" had its first hearings? Time has a lovely, ironical way of teaching its lesson, even though few persons ever heed it.

The Morning Telegraph—rather waggishly, we fear—remarks as follows: "There is discord again in the Polish cabinet. What Poland needs is a good piano player at the head of affairs."

The "How to Enjoy Music" books continue to be written and published. Always, however, their authors forget to put in these points:

Arrive late at piano recitals so as to avoid the Bach fugues.

Take a talkative escort with you to pass the time during the Beethoven sonata.

At the vocal concerts hum the familiar airs. It will give you a feeling of superiority.

Drop things, rattle your program, cough, wriggle, and do what you like generally. One should be at ease when listening to music.

If anyone "shushes" you, say pleasantly: "You are making more noise than I am."

Shake your head violently from side to side when the interpretation is not to your liking. You have some rights for your money.

When Paderewski comes out to play an encore, crowd toward the stage and shriek "Minuet"; for Rachmaninoff, yell "Prelude"; for Kreisler, bawl "Humoreske."

Read the libretto during "Madam Butterfly." It really is too sad to watch.

Follow the Farrar-Tellegen controversy closely in the papers. It will help you to enjoy Mme. Farrar more the next time you hear her.

From the Chicago Tribune of August 30:

The "Why Is a Critic?" dissertation of Herman Devries, musical editor of the Chicago American, piques Leonard Liebking of the MUSICAL COURIER, to-wit: "What is the use of fooling ourselves? The ideal of what a critic should be, or thinks himself to be, usually is fixed by the critic himself." And we are reminded of Ernest Newman's essay, "On the Art of Bluff": "Was it Cicero who said he wondered how two professional soothsayers could pass each other in the streets of Rome without winking? Well, you and I, being musical critics, know that two or more of us can never be gathered together without smiling at the gullibility of the public that reads us and takes us for oracles. We know how little we know about music; we know what hollow humbugs we are." In any event, kind sirs and madams, pity him, whether he be a musical, a literary, a theatrical, or a movie critic. As Wilde said of an English dramatist: "He's an excellent fellow. I don't suppose he has an enemy in the world—but his friends don't like him."

The Society for the Publication of American Music has some good rules in its method of operation. Two of them, in line with what the MUSICAL COURIER always has preached, are as follows:

It is not the object of this society to produce any stimulation to composition; the man who ceases to compose because he finds it difficult to get his works performed or published has not the proper stuff in him as a composer.

Nor is it the object of this society to make access to the public easy for the American composer of music that is barren of inspiration and wanting in artistic ideals; to promote mediocre American music means to render a disservice instead of a service to our country.

Walter Damrosch announces five Wagner lecture-recitals for Sunday afternoons, beginning October 16. Far be it from us to use this column as an advertising medium but candor compels us to state that we cannot think of a more instructive and interesting musical treat than to be a listener when Mr. Damrosch sits at the piano, talks about opera, and plays the music and chants the text in illustration. As it will be quite in order this winter to associate with Wagner, do not forget to visit the Damrosch seances and tell your friends to go.

Bayreuth is to resume its Wagner performances in 1923. Likewise its good beer, it is to be hoped.

One wonders if Richard Strauss smiles or scowls when he reads what Chorley wrote years ago (1854) after his first hearing of "Tannhäuser"—that it lacked in melody, and its orchestration sounded like the breaking of crockery.

It is reported to us confidentially that at a certain out of town conservatory a teacher remarked impatiently to a pupil who was plodding slowly through a quick movement: "It may be true, Miss Smith, that values are up all over the world and everything has been boosted, but I refuse to admit that such a condition is any justification for your playing all the quarter notes as half notes."

Shudders seize the critics when they think of all the symphonies, sonatas, songs, instrumental solos and other musical ammunition which is being made ready to bombard them with as soon as they return from their haunts of hibernation.

The State Department is not occupying a very dignified or intelligent role in hesitating about admitting Chaliapine, Russia's famous baritone, to this country. Firstly, his mission here is to give concerts in order to aid in raising funds for Russian famine relief; secondly, his singing, while it is excellent, hardly will seduce Americans into overthrowing their Government and establishing a Soviet dictatorship.

Chicago sends the news that its music teachers are subscribing for the Opera there. New York music teachers always have been notoriously absent from the Metropolitan, except a few vocal pedagogues who have means of admittance other than through the payment of cash for tickets.

I never have read Dante,  
Nor even Charlotte Brontë.

J. P. F.

We fear that Liszt's "Dante" symphony and his "Après une lecture de Dante," never will live to see their sixth centenary.

How Liszt loved the poets and writers. He celebrated Goethe and Lenau with "Faust" compositions; Tasso with a "Lamento e Trionfo"; Lamartine with "Les Preludes"; the fiftieth anniversary of the first performance of Schiller's "Huldigung der Künste," with "Festklänge"; Schiller's "Ideale" with the tone poem of that name; works to commemorate the Schiller-Goethe Festival at Weimar in 1857, and the Schiller Festival in 1859; a festival march for Goethe's birthday; a symphonic "Hamlet"; music to Haem's play, "A Hundred Years

Ago"; a piano tribute for "Petrarca"; dozens of songs set to famous poems, and several piano arrangements to accompany declaimed poems.

It took J. C. Breil to discover that in the Oliver Ditson Company published piano arrangement of Rossini's "Barber of Seville" overture, there was an insertion of tinpan music which had not been written by that composer; and that in the Carl Fischer edition of MacDowell's "Monologue," the second and third pages were a jazz twostep. Both houses have thanked him for the discovery, and intend to put out new editions of the pieces in question. "And that is well," comments Breil, "for otherwise what would the poor students do who get them? Was there not danger that some jazz enthusiast might take up such things to prove that MacDowell and Rossini wrote jazz?"

It is flattering to say that a pianist sounds like an orchestra, and an orchestra sounds like a single player.

Queen Wilhelmina's recent Poultry Congress at The Hague had front page notices in the New York dailies. Last year's big music festival in Holland had front page notices in the MUSICAL COURIER.

Diagrams continue to be published which purport to show the "secret" of Caruso's vocal success. In some it is ascribed to the nasal cavity, and in others to the epiglottis, the tongue, the larynx, the esophagus, the extra length, breadth or thickness of the vocal cords, etc. Not one of the theories mentions his brain.

From the Boston Transcript:

Le Temps, the Parisian newspaper, remarks amusingly that, if Carpentier and Miss Lenglen fared none to well in the ring and on the tennis court in the United States, Mr. Cortot, the pianist, and Mr. Thibaud, the violinist, have carried all before them overseas. Somehow, Le Temps fancies, they accord with "the French genius" better than do the defeated pair. Nor does it overlook the acclaimed Mme. Curie.

While it is true that Cortot and Thibaud carried all before them here, Carpentier carried it with him when he returned home.

Nilly (introducing Willy in the Metropolitan lobby): "Willy, I'd like you to meet Mr. Shoutoffsky. He is the first bass and has perfect pitch."

Willy (shaking hands, puzzled): "To which nine do you belong, sir?"

LEONARD LIEBLING.

## NOT CHEAP OPERA

"Opera to be enjoyed must be understood," says E. M. Beck in an interview with a representative of the Boston Sunday Advertiser. Mr. Beck is opening a season of opera in English at popular prices at the Arlington Theater, Boston. The trouble with opera in English is that it always seems to be at popular prices. In other words, givers of opera of the highest class seem to care very little whether it is in English or not. The public will never discover that English is the only proper language for opera in this country until they hear good opera in good English. The average public wants to hear the world's greatest artists and is willing to put up with foreign tongues in order to satisfy that desire. The day will come when the world's greatest artists will be required to sing English if they sing in America. It would greatly help if promoters of opera in English would give opera as good as that given in foreign tongues. Why our own language should be looked upon with such contempt that it must be sung only at popular prices it is indeed difficult to understand. So long as opera in English means cheap opera, it will never make any headway.

## FREE COBBLING

It is, of course, a nice sort of a thing to provide free concerts for the people, but there are lots of other things that would be good for the people; for instance, free cobbling. However, those who so freely invite artists to give their services without pay for the concerts for the people would never think of asking the shoemaker to repair the people's shoes for nothing, although the actual good done them might be decidedly more in the latter case. We have never been able to understand—and still are not—why the professional musician should give his services free except under decidedly exceptional circumstances, and the average newspaper concert given in this city hardly strikes us as being an exceptional occasion. The newspaper and promoter certainly get more advertising out of it than the artist possibly could.



## IMPRESSIONISM—WHAT IT MAY BE

An editorial appeared recently in the *MUSICAL COURIER* pointing out the fact that impressionism refers more properly to painting than to music and that protagonists of the various schools might well first decide what impressionism in music really is before becoming involved in discussions of its relative merit. Nothing could be more true. Names and classifications in art are always dangerous because art, as a rule, does not admit of anything approaching a rule of thumb either in construction or tabulation.

Yet, if music is to be made the subject of discussion and of critical comment, some sort of names must be found for its various manifestations and it is important that these names should be generally accepted as signifying certain well-defined characteristics, not cast in too narrow a mould, but of broad facture and concept. For great thought is, itself, never narrow, and the terms of its definition must be as broad as the thought itself.

It is true that music cannot be described in words. If it could, there would be no use in writing it. If all of the sensations and sentiments of the human mind could be set forth in simple prose, art in all its forms would be a futile and superfluous thing. But that cannot be, and the instinct of self-expression has sought its outlet in various art forms more or less bald, spiritual or complex according to the sentiments and feelings they are intended to recreate.

To build upon a simple case, the popular novelist, enamored of the primal feelings of cave-man brutality, sets them forth by making a story to bring them into play. Even set in the modern dress-suited drawing-room, the hero and the villain will come to blows, generally in the presence of the heroine, who is to be subsequently carried off by the conquering hero with pomp, circumstance, a ring of bondage, and Mendelssohn, his tune.

The sculptor or painter of ancient days (and of our own days) deeply impressed by some scene or image, immortalized it in clay or marble, colored chalk or pigment, and the poet told stories in verse, getting a little nearer to the genuine essence of higher art-forms but still out of touch with the deeper truths. All conscious, impersonal reproduction is art, but it is a far cry from the vaudevillian imitation of a screaming brat to the sob of a tortured soul as conceived by a Verlaine or a Wagner.

It is by no means easy to define impressionism even in paintings. Speaking in broad and general terms it consisted of an effort on the part of the artist to escape from the material object. The earliest school of artists were more or less photographic in their manner. They leaned heavily on detail, and they sought to convey an impression by setting down on canvas the scene as they saw it, relying on the design itself to convey to their audience the same depth of feeling with which they were themselves moved. Sometimes, in poetic and fanciful mood, they would substitute nymphs and fauns for cows and sheep, or they would introduce a pair of lovers, nude figures or costumes suggestive of Hellenic idealism. You have only to think of the chromos, lithographs and engravings that have defaced the walls of our dwellings these many years to know what I mean.

We perceive in all of this the groping of the art idea, the sincere effort of the artist to express himself, first by perfect technique, by the idealism of the human form, by the idealism of landscape, and by the association of these things with the great moments of religious and other history, mythology, drama, poetry, love, heroism, self-sacrifice and the like. It was so in drama, in poetry, in music—and it came gradually to be understood that this was an art of externals, a primitive art for all its great technical development, an art aiming only to reproduce the simplest of emotions.

The change that then took place was not immediate, nor was it confined to a single art. It was the natural effort of the artist to penetrate a little deeper below the surface of life—perhaps, also, it was the nostalgia of modern life, the gradual conquest of matter by mind, the refinement of taste above mediæval brutality. Mingled with superstition, fear of imaginary gods, and ignorance, there was a touch of this in the ancient civilization of Greece and the Orient, but in a world so full of turmoil and danger it could not hope to survive. It was retarded but not destroyed by the Roman conquests. The Romans learned what they could from it, and Roman art and literature is almost wholly Greek and Oriental in manner and even in thought. With the overthrow of Rome by the Germans it seemed for many centuries that the whole of this great art would be lost to the world. What we call the

Renaissance was the discovery—it amounted to that—that there was something which mediæval civilization might learn from the ancients. But it was not in them to take anything but the externals. There is more depth and intimacy of art-feeling in many passages in the Bible than in any of the art of the Renaissance. The *Inferno* of Dante shows what we call a bold imagination but is made up of externals and indicates little understanding of or feeling for the minute analysis of later days.

The development was largely philosophical—an escape from superstition, from mythological and religious influence, from feudal, dynastic and imperial respects and subjugations, from gross Rabelaisian lewdness to chastity and sentimentalism. It had to be lived through and it had to be worked out. All of that vast and complex growth of the healthy young world had to be muddled over, twisted and turned into a thousand different shapes and forms, told and retold with infinite variation, before the necessity could be felt for an ultimate escape from the trite and commonplace. The escape is not yet complete. We are even now in the travail of the slow and painful birth of a new era. The few who scale the heights are forever dragged down by the many who cling to the old modes that lie within their narrow comprehension.

Many of the manifestations of this new art we cannot understand. Some we call mad. Yet a few there are whose meaning and intention is clear enough, and among these is what we call impressionism. It is the first step of this escape from the past, the first thrust of penetrating insight into hidden and unsounded depths and intricacies of human feeling. And it must be understood that this is not a matter of technic but of spirit. The mere fact that a painting is made unclear, lacking in detail, does not make it impressionistic. A thing may be misty without being mystical. No. It is not that which constitutes impressionism but the exaggeration of certain features, the exclusion of others—a strong emphasis upon that elusive something which alone of all the scene has aroused emotion in the mind or heart of the artist. This is naturally most easily understood in the portrait, where the impressionistic painter endeavors to bring out the mental and moral characteristics (soul), rather than the physical, by reproducing very exactly and vividly the expression of eyes and mouth, and leaving the externals—hair, beard, suit, necktie, etc.—of which the earlier painters made so much, in the state of a mere misty smudge or a few suggestive strokes to furnish background and perspective.

In poetry a similar effort has been made to omit as far as possible the objective. It was realized or discovered by the moderns that the greatest heights of human joy and the greatest depths of human suffering were not due to any attributable cause. The inevitable consequence was an abandonment more or less complete of the "story" which was always the foundation of works of the earlier schools. Required love or material preferment ceased to be recognized as the only elements of joy; disappointed love and physical misery were seen to have little to do with certain forms of sorrow. (Auto-intoxication and toxic poisoning have been suggested as possible causes, and certain works, notably the symphonies of Tchaikowsky, have been called pathological. I leave to my readers to decide how much truth there is in this point of view.)

Now it is evident that as a result of the above considerations we arrive at a point of view at no time applicable to the paintings or poems of the classic schools. This point of view accepts the possibility of the interpretation in art forms of abstract soul states, and painters and poets have endeavored more and more to escape from the material, so that in some pictures trees, hills and clouds are merged into a single atmospheric impression indicative of the state of mind of the artist—in some poems the subject is so vague that one is scarcely able to determine the subject of the writer's discourse, but is none the less deeply impressed by his soul state. It will be seen from this that a non-material soul state is fully recognized, and this aids us to understand the case of impressionistic music.

Only, with music, the historic trend is reversed. The earliest musical forms were abstract. Only in recent times has music undertaken to express any clearly defined mind or soul states at all. (There are a few apparent exceptions to this, but they are only apparent, not real.) Up to the time of Beethoven, musicians were intent upon making music, and this was true even in song where the definite sentiment expressed by the words was felt to have less weight than the laws of musical form. And these laws of form included the element of variety, which

is obviously opposed to the continued expression of a single sentiment. Schubert, and, to a less degree, Weber, were the first composers who showed any genuine impulse to escape from this domain of absolute music, but neither they nor their immediate successors showed any understanding for the modern impressionistic idea. Liszt, Schumann, Brahms and Wagner belong strictly either to the older school or to the transition period. None of them, none of their contemporaries, were impressionists. The mental states depicted in the Wagner operas, for instance, were all the direct result of elemental causes: hate, love, greed, fear, jealousy, envy, ambition and the like.

Wagner was not the first of a new school but the last of an old school. His great triumph and his immense legacy to the world of art was his conquest of these emotions in all of their most complex shades and intricacies. He invented harmonies and orchestral colors to fit them all. Without him it seems as if the impressionistic school would be impossible, yet he was never an impressionist. He apparently never perceived that which, as indicated above, is the foundation of modern impressionism: that all of the shades and intermediate states of joy and sorrow may exist without any direct material cause. Perhaps he saw it all and realized the impossibility of getting it on the stage, using his gods and goddesses merely as a rag with which to clothe his ideas.

The first truly impressionistic pieces of music were Debussy's "Afternoon of a Faun," portions of the Tchaikowsky symphonies, certain of the Strauss poems. The Debussy piece is a musical setting of an impressionistic poem. What is it all about? The poem might be expected to tell us but does not, for nobody knows exactly what the poem means. It is a symphonic tone picture—or, rather, a symphonic mood picture. It is not absolute music, for absolute music in the old sense had more respect for form than for mood. The Tchaikowsky and Strauss pieces are similar but not as complete. They are mood pictures, the poem or program sometimes made after the music was written, sometimes not divulged, perhaps non-existent, but they still cling with one finger to old formal concepts, and it is amazing with what fidelity they succeed in painting a mood in spite of this.

It is the recognition of the supreme importance of this soul state or mood which constitute musical impressionism. Old conceptions and traditions will fall away before this great new ideal. It is the symphonic poem of the soul, a combination of absolute music and program music, but the program is the artist's own soul state or impressions which have nothing to do with the melodrama of carnal passions, lust and materialism.

FRANK PATTERSON.

### TAFFY

How they hate themselves out in Australia! Mischa Levitzki has just "knocked 'em cold" out there, to borrow a phrase from vaudeville parlance. He has been talking, too, to the Sydney correspondent of the *Australian Musical News*. Says that paper:

Mr. Levitzki said that Sydney audiences liked the best music, instancing the appreciation shown for the greatest and most serious compositions he played, such as the Beethoven sonatas.

"Compared with American audiences," continued Mr. Levitzki, "the Sydney audiences show not only a much greater musical knowledge, but a more spontaneous feeling for it. The Australian audience was a lovely surprise to me. It is not blasé. The performance of Bach is one that usually goes over the heads of the listeners, but here I received ovations for Bach interpretations. And though I always feel that if any music appeals to me, and it is well played, it will appeal to my audience, in Sydney I found the rapport between player and audience simply remarkable."

We have known Mischa since quite a while before he began his public career, and we do not believe he ever said anything of the sort about American audiences. He is a thorough American himself, and nobody knows better than he that America made him. It is quite a thing to go to Australia with a reputation made in America, but an Australian reputation would be about as useful as a batting average in the Texas League to an artist coming here.

An English paper said that Moiseiwitsch compared American audiences unfavorably to certain others, and Moiseiwitsch, sensible to what America had done for him, denied promptly by cable that he ever had said anything of the sort. Very likely Mischa Levitzki handed Sydney a little taffy, which it deserved for its reception of him; but we refuse to believe that he was as unwise in his remarks as the quotation would indicate.



## A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

### QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

### RICHARD CZERWONKY

1. Yes, indeed, the ages between thirteen and seventeen, and between seventeen and twenty-one are essential to the music student who wants to acquire a virtuoso technic. I should think even more so at seventeen than at thirteen, for when one gets to be seventeen one gets more sensible and will study with so much more understanding, while at the earlier age one will play a great deal of time away unless watched and corrected by an instructor. Of course, one can acquire a certain amount of technic after twenty-one, but it will cost a great deal more of energy and heartache. I think that an instrumentalist should really be practically through studying when he is twenty-one. By that I mean he should technically and musically be far enough advanced to be able to continue his studies by himself and



Photo Lewis-Smith,

probably do some coaching with a master. This, of course, mostly applies to especially fine talents. Many get to be good players by studying hard after they have reached twenty-one.

2. Yes. A child can find time for school and proper study of music. Of course, the early studying should be made for the instrument only. The general musical education can be obtained later, I mean harmony, counterpoint, orchestration, history, etc. It will be well to let the child go to school and devote about two hours every day to his instrument. Of course, if there is a great deal of talent, then more time should be given to his practice, and private school lessons should be given him in the most essential things that a person should know, for I believe a very especially gifted person will easily acquire an education later on by observing, and a great deal of reading and associating and mingling with people of intelligence.

3. A general education is bound to make one a better musician. After all, the beautiful thoughts that one puts in his playing are what makes him a great artist, and these thoughts can only come to him by means of observing and

knowing a great deal, which can only be acquired by having enough interest in other things besides music.

4. Yes. There is quite a distinction between players and teachers. A teacher should not alone study his instrument, but he should also study the student at large. It is not especially necessary for a good teacher to be a great virtuoso. There are many fine teachers that cannot play exceptionally well. I do think, however, that they ought to be able to play well enough to be able to demonstrate and thereby explain things more properly to their students. Anyone that starts out with the thought of being a teacher does not require all the time for practicing that one would need to be a virtuoso, and could naturally give more time to his general education in his earlier years. Of course, there are teachers that cannot play very much at all. I do not believe that they should teach unless they have really made an entire theoretical study of the instrument, and then they should only teach up to the intermediate grade.

### WILLIAM A. C. ZERFFI

1. The ages between thirteen and seventeen I consider to be of supreme importance in the acquirement of a virtuoso technic, and undoubtedly of greater value than those between seventeen and twenty-one. Once the foundation for the building up of a technic is laid, the most difficult part has been accomplished.

2. If the work be carefully and systematically planned there should be ample time for the study of music together with school work.

3. Most assuredly. The better the general education, the better chance a student has to develop his musicianship. A good general education assures an alert and receptive brain and should be of the greatest possible advantage. The musical profession has undoubtedly suffered from a tendency to develop a purely technical facility at the expense of other equally important knowledge.

4. Teachers who cannot play and teachers who cannot sing have no business teaching. By this I mean that the teacher who is not able to demonstrate the correctness of his methods by playing, or singing with a good quality of tone, can hardly be considered as fitted to impart such knowledge to the pupil. I would therefore unhesitatingly say that, even if the student has no ambition to become a public performer, he should certainly plan his education so that he will be able to demonstrate effectively to his pupils.



## MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

### MUSIC THE CHILDREN SHOULD KNOW

An Explanation of the Differences of Opinion Between the Professional Musician and the Teacher of Music in Public Schools

A fundamental principle of geometry is that parallel lines never meet; also, equally true that they never diverge. It is an unfortunate thing that the professional musician and the teacher of school music cannot be considered as thinking along parallel lines, because their opinions diverge on many occasions. The criticism frequently directed against school music is that it advocates surround themselves by the most confining principles, and fail utterly to regard music as it is generally understood by the professional musician. For example: a professional orchestra player indicts the entire public school system because a certain high school orchestra has not the finish of a symphonic ensemble. There is no doubt that such criticism is honestly given, because it is conceived in the narrowest prejudice and "according to their lights" they behold. The popular feeling regarding education is that it shall be first a general training. It is doubtful if this generation or even the succeeding generation can look hopefully to the time when public school systems will train special students in music the same as is now being done in conservatories and colleges of music. No one can question our feeling regarding the hope for more and better teaching, but we can never conscientiously advocate that the public schools of America shall go so far in specialized training as to take the place of the already established schools of music.

The prime function of public school work is to awaken in the child a keen interest for future development if native talents are present. Beyond this point the community should not be asked to assume responsibility. The public school system was never intended to take the place of conservatories of music, and we doubt seriously if it ever will.

#### THE ORCHESTRA AS A SPECIALIZED SUBJECT.

In the formation of high school orchestras it must be remembered that the present standards of school instruction do not call for universal training in instrument playing. Frequently the high school teacher must depend largely upon the material which is available. There is no universal opportunity to select a certain group of children, for example, to be trained as wood wind players, and still another for the brass instruments, although we admit that such a condition would not only be ideal, but positively correct. Therefore, starting on a basis such as we mentioned before, it is only reasonable to assume that the results will not be as excellent as those produced by an orchestra organized in a conservatory. Let it be thoroughly understood that we hold no brief for the present system, but we are not willing to condemn it entirely, because most of it is done in a purely missionary spirit. The school orchestra serves a double purpose. Besides being the entertainment feature of the high school program it frequently serves as the accompaniment for school singing, and its justification for being lies largely in this particular. The ideal condition for every high school in the country would be to have a thoroughly trained teacher of orchestra

and orchestral instruments, because after all it is the orchestra which largely advertises the quality of music in the high school. It is well to remember that in the search for Utopia we must not overlook the fact that the enormous majority of children who attend public schools do not participate in the special musical clubs. What then shall we do for them?

#### A SYMPATHETIC ATTITUDE NEEDED.

The type of music which is best suited to the vast majority is the type which they can not only appreciate, but which they can actually do, and as a result of this condition choral singing has received more attention than the specialized or elective form of study. Frequently our great desire to improve musical conditions generally forces us to radical interpretations of what we believe to be required, and by over anxiety we "kill the goose that laid the golden egg."

It is true that a great deal of music which is being taught to school children today is commonly criticized as manufactured music. Anyone who has seriously examined standard music with a view to its general use in the schools can not fail to realize the great difficulty which confronts the teacher in selecting material. Most of the songs by such song writers as Mendelssohn, Schubert and a host of others, cannot be adapted for school use because they frequently disturb what is called the tonality of a key. They depend largely on the instrumental accompaniment, and where such accompaniment is not available for class room purpose the song must necessarily be barred. Due to this fact, the so called manufactured music became an absolute necessity. Critics who have not carefully investigated conditions mentioned herein, once again indict school management because of its primitive outlook.

#### DIVERGING LINES.

No fair minded person should condemn teachers of school music until he has made a careful analysis of the subject, particularly that part of it which concerns the limited amount of time devoted to school music. The course of the professional musician and the course of the school teacher cannot be identical. The former believes in a highly developed specialized form of instruction, and the latter must be governed by the many regulations surrounding academic organization and management.

There is no doubt that the aim of the two must essentially be the same, that is to present to all children the very best that there is in music, whether it be vocal or instrumental, and to leave a lasting impression in the minds of the children as to what really is the best. The fine work which has been done throughout the country in teaching the appreciation of music cannot be forgotten. It is true that its effect may not be felt for many years to come, but America will have cause to rejoice in the fact that her schools have done as much and more than any single

agency to make America what we all hope for—a music loving nation.

### A Rare Find

Salzburg, August 27, 1921.—Immense as the list of the catalogued works of Mozart is, there are evidently some items that have escaped the valiant researchers until now. Thus several months ago there was discovered, purely by accident, in the Benedictine monastery of St. Peter in Salzburg, the parts of a set of six minutes, in the handwriting of a copyist of Mozart's time, marked "Di Wolfgang Amadeo Mozart," and after examination by experts the composition has been pronounced genuine. A score has just been made and the little work will be performed for the first time under the auspices of the Mozarteum.

More valuable still are some original Mozart manuscripts found at the same time in the same place. They have been identified as four sets of cadenzas for as many of Mozart's piano concertos, and by comparison with the score have been found to fit exactly. All of them have the full beauty of Mozart's mature style and in places are of unusual contrapuntal interest. They will shortly be published in facsimile by the Salzburg Festival House Community and will be performed in the approaching season under the auspices of the Berlin local group.

Neither the minuets nor the cadenzas are noted in Koechel's famous catalogue, of course. The manuscripts were found by Father Augustin Jungwirth, the choirmaster of the monastery church, on loose leaves lying separately in among a stack of masses that have evidently not been used for over a century. The secret of how they got there is satisfactorily explained by the fact that one of Mozart's dearest friends in Salzburg was Dominikus Hagenauer, a Benedictine brother who became abbot of St. Peter's, and who was a good musician. It is not unlikely that Mozart loaned him the manuscripts for performance or gave them to him as presents during his incumbency of the cathedral organist's post under the prince-archbishop of Salzburg.

The manuscripts are, of course, the property of the monastery archives, but by special contract just signed they are to be given to the Mozarteum library as a permanent loan.

### Albert Wiederhold Marries

Albert Wiederhold, the bass, was married on Monday, September 12, in this city, to Edith Milligan-King. After November 1, Mr. and Mrs. Wiederhold will be at home at 114 Morningside Drive.

### Frederick H. Haywood Moves

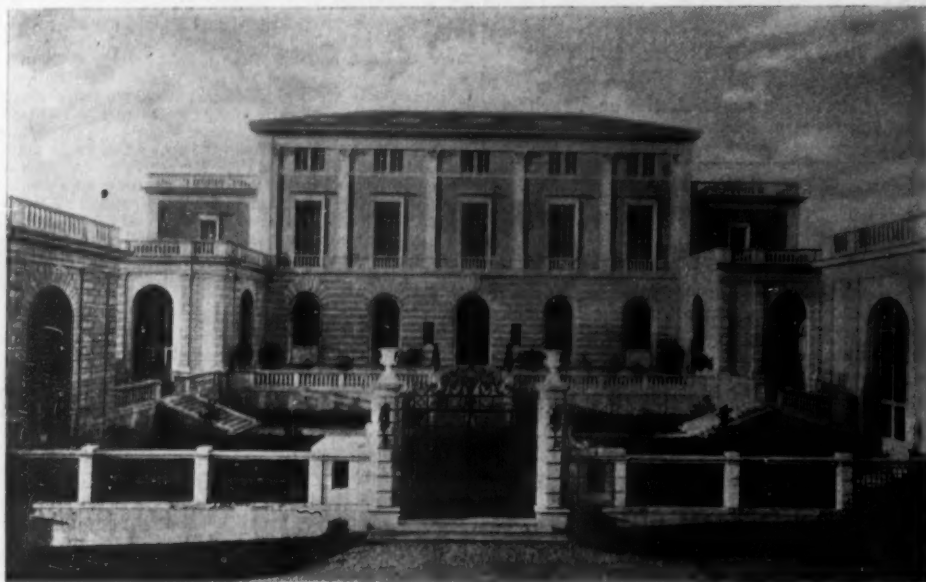
After October 1, the address of the Frederick H. Haywood studios and the Haywood Institute will be 65 West Seventy-first street.

### Edward Johnson Sings for King and Queen

A cable from Paris brings the news that Edward Johnson, tenor of the Chicago Opera, recently sang in that city for the King and Queen of Roumania.

### Harriet Ware in New Studio

Harriet Ware, the well known composer, has removed into her new studio, 145 West Forty-fifth street, New York.



#### THE AMERICAN ACADEMY IN ROME.

The American Academy in Rome has just announced a competition for the Frederic A. Juilliard Fellowship in musical composition. This *Priz de Rome* is open to unmarried men of American citizenship, and the winner will have the privilege of three years' residence in the Academy in Rome, with an opportunity to travel during six months of each year. He will receive an annual stipend of \$1,000, and traveling expenses not to exceed \$1,000 annually. (See story on page 17 and editorial on page 20.)

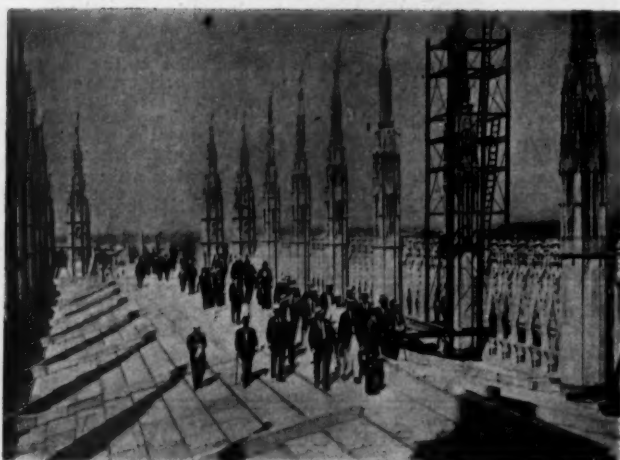


MRS. FREDERIC H. SNYDER, in Santa Ana, Cal., where she is visiting. This popular and successful vocal pedagogue will reopen her New York studio October 1.



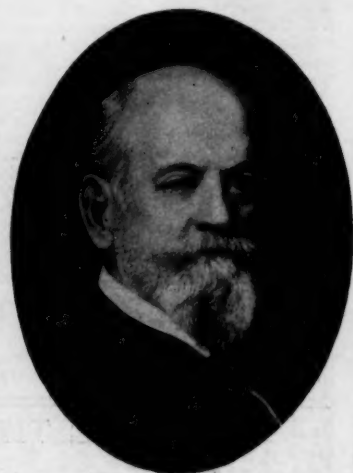
#### MR. AND MRS. HANS HESS

at Long Lake, Ind., where the cellist and his wife spent a most delightful vacation, swimming taking up some of their time.



#### HARVARD GLEE CLUB UP IN THE AIR.

The Harvard Glee Club visited Europe this past summer, singing in France by invitation of the French Glee Club, and going to Italy to participate in the Dante Celebration at Ravenna, and also singing in various other cities. This shows the members of the club on a sightseeing tour in Milan, being conducted over the roof of the famous cathedral. (Photo by Gilliams Service.)



#### ARTHUR J. HUBBARD,

the noted vocal authority, who has reopened his studios in Symphony Chambers, Boston. The number of applications for training under his supervision indicate that he and his three assistants will be kept unusually busy this winter. (See Boston Letter.)



#### JACQUES GORDON,

newly appointed concertmaster of the Chicago Symphony Orchestra. (Mishkin photo.)



#### GEORGE HAMLIN,

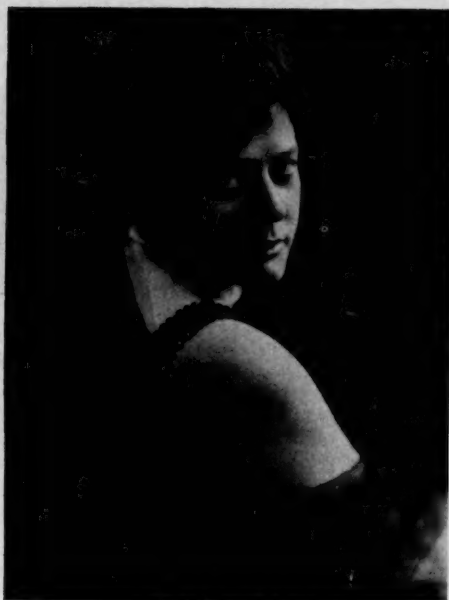
with a group of his pupils at Lake Placid, in the Adirondacks. Mr. Hamlin has an attractive Swiss chalet there, and his summer studio presents many inducements to students. He opened his winter studio in New York on September 10.



#### SCHUMANN-HEINK SINGING AT THE K. OF C. CONVENTION IN SAN FRANCISCO.

The famous diva, on her return from her successful Oriental tour, took part in the solemn benediction in the Notre Dame grounds on August 11, 1921. An inscription on the back of the picture by Sister Cecile Marie reads: "A big, noble soul, giving of her best to her Creator. God bless her!" (Photo by Lothers & Young.)

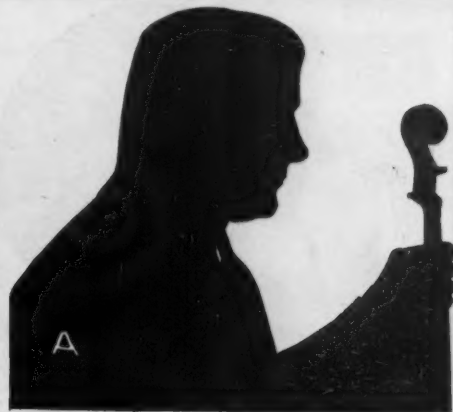




LILLIAN GINRICH,

who sang to one of the largest audiences of the season on July 31 at Wildwood. July 10 and 26 found her appearing at the Hotel Majestic in New York for the Temple of Music of America. During the forthcoming season she will be on the faculty of the Centenary Collegiate Institute, Hackettstown, N. J., teaching there three days a week.

**RAYMOND SIMONDS,** the concert tenor, who enjoyed the novel experience of being heard as soloist in the Harvard Quadrangle at the Class Day exercises recently. Mr. Simonds sang Elgar's "Land of Hope and Glory" with the Alumni chorus and band. An audience of over 5,000 people applauded so long that it had to be repeated. Mr. Simonds begins his season on October 17 at Somersworth, N. H., and is booked solidly from then until February 10 through New England, New York, New Jersey, Pennsylvania, Maryland, Virginia, Delaware and Ohio. Engagements are pending after February 10 for Michigan and Illinois. He will give a concert with Mme. Matzenauer at Lancaster, Pa., November 7.



CARMINE FABRIZIO,

the Boston violinist, who, assisted by Carl Lamson, accompanist, gave a recital, August 22, at the Cliff Haven Auditorium, Plattsburg, N. Y. Mr. Fabrizio's well varied and altogether exacting program afforded ample opportunity for an exhibition of those musicianly and interpretative talents which have already won distinction for him. He will begin his coming season with a recital in Jordan Hall, Boston, to be followed by a tour in which he will doubtless duplicate the fine success that attended his appearances last year.



A TEA PARTY FOR BERTA REVIERE

The accompanying picture shows some of the guests at the tea party given by Regina de Sales at her summer home in Rye, N. Y., for Berta Reviere, soprano. Left to right: Miss Reviere, Vicomte de la Jarrie, Regina de Sales, Vicomtesse de la Jarrie, Miriam Mormon, Mrs. Perfall and Maurice Milmet. Other guests present were Mrs. Charles Potter Kling, Camille des Forest, Baron and Baroness de Beyville, and Dr. Middleton of New York.



RHEA SILBERTA,

the young accompanist and coach, and composer of the internationally known song "Yohzeit," who reopened her New York studios on September 15.



"AN IDYLL."

Eugene Gruenberg and a few of his pupils with their mascot at Lake Pearl Inn, Wrentham, Mass. From left to right: Ruth Hawk, Louis Krasner, Eugene Gruenberg, Helen Richards and Manuel Zung.



COENRAAD V. BOS,

the well known accompanist, and his daughter, Erika Bos, at the seashore in Binz, on the island of Rugen.



ARTHUR SHATTUCK AT TIVOLI, COPENHAGEN.

The pianist has been spending the summer in Europe and is making a bicycle tour of Denmark and northern Germany. Mr. Shattuck will sail for America in December, opening his season as soloist with the Detroit Symphony Orchestra.

MME. SODER-HUECK,

vacationing at Mount Pocono, Pa. Following her busy season this well known vocal teacher has been enjoying a well earned rest at Sullivan Springs. She will shortly resume teaching at her studios in the Metropolitan Opera House building.



LILLI LEHMANN TEACHING AT SEVENTY-THREE.

Perhaps but few people know that this distinguished woman, who occasionally sings in public still, is one of the most sought after teachers in Germany. Every summer she holds a master class at the Salzburg Mozarteum, where artist pupils come to her from nearly every country in the world. A Musical Courier correspondent "listened in" while she was putting the finishing touches on an Isolde from Zurich and another who is going to revive the same role in Paris. Her sister, Marie Lehmann, is with her and she has two assistants as well as coöperators and accompanists. The Lehmann school is active, literally from morning until night. In her class are two Americans, Hertha Harmon (at the extreme left of the picture) and Mrs. Gerda Danielson Bosley. (Photo by Ellinger.)



LIONEL STORR,

bass, with Mrs. Storr (right) and Mrs. Walker, a friend, on the lawn of their country home in White Plains, N. Y.



#### LEGINSKA IN ENGLAND

(Left) The pianist visits the little house where she was born, at 22 Pemberton street, Hull, East Yorkshire. (Above) Leginska at Tranby Croft, East Yorkshire, the beautiful home of Mrs. Arthur Wilson, the wealthy English society woman, whose protégé Leginska was as a child. Leginska and a number of her pupils have been "taking London by storm" this summer, but they will return to America very shortly.

ka was as a child. Leginska and a number of her pupils have been "taking London by storm" this summer, but they will return to America very shortly.



#### THE ROTHWELLS AT CARMEL-BY-THE-SEA

Walter Rothwell has been spending a quiet vacation at Carmel-by-the-Sea near Los Angeles. The center snapshot shows the Los Angeles Philharmonic Orchestra conductor with his wife, Elizabeth Wolf, soprano;



at the right, Mr. Rothwell, with their little daughter; at the left, a picnic, among the company being Richard Buhlig, Thilo Becker, Oddie Chew Becker, Edwin Schneider and Mr. and Mrs. Rothwell.



**HARRIOT EUDORA BARROWS,** the well known vocal authority, snapped on the wharf at Boothbay Harbor, Me., with Ruth Helen Davis, soprano, one of her artist-pupils. Miss Barrows reports a "wonderful summer," also that she is completely recovered from her last year's illness. She will resume teaching in her Boston and Providence studios the latter part of September. Miss Davis, by the way, will make her third appearance at the National American Music Festival in Buffalo this month.



**HELEN TESCHNER TAS AND SAMUEL GARDNER IN HOLLAND** Mme. Tas' headdress looks Dutch, but it isn't!



#### NINETEEN YEARS AGO

Alexander Siloti, the Russian pianist, who is coming here this season, photographed in 1902 with Serge Rachmaninoff, who was then studying with him.



#### MILDRED DILLING AT ETRETAT, FRANCE.

The young harpist is shown here with two of the pupils who accompanied her to Europe this summer for the purpose of uninterrupted study. For the benefit of those few who do not know Miss Dilling and for fear a pupil might be mistaken for teacher (they all look so near the same age), the pupils are on either side of the teacher. Miss Dilling's first concert in America will be at Buffalo on October 4, followed by an appearance at Harrisonburg, Virginia, on October 6.



#### DUCI DE KEREKJARTO.

the violinist, spending a few days with the dogs at Henry Watterson's beautiful estate, Warwarsin, in the Catskills.



#### A NEW STAR!

Jenny Skolnik, the young lady in question, snapped with Carl Flesch on the Isle of Rügen.



#### FRANCESCO DADDI.

as he looked several years ago when he was singing such roles as Edgardo in "Lucia" and Almaviva in the "Barber of Seville." During the summer Mr. Daddi, now voice instructor, of Chicago, enjoyed a well earned vacation, but September 15 found him back in his studios in the Fine Arts Building.



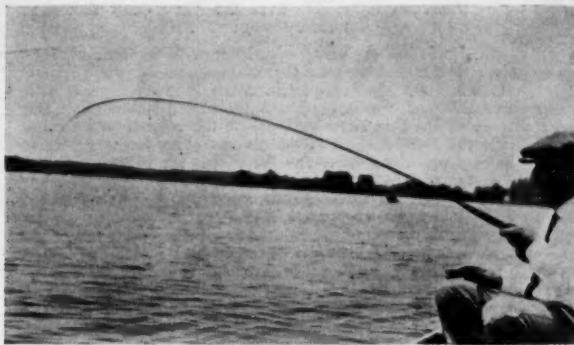
#### PHOEBE CROSBY,

the soprano, photographed on the porch of her attractive home at Islesboro, Me.



### BEFORE AND AFTER.

Josef Lhevinne made his morning's catch! This pianist can play the rod with as much skill as he plays the keyboard, which is equivalent to saying that he is a "world beater" as a fisherman. While in Chicago this summer Mr. Lhevinne sought week-end relaxation in the country where the fishing is good. Just how good it was, when he held the rod, he is proud to show. Like all great artists, Lhevinne is modest regarding his art, and like all great fishermen, he can talk by the hour regarding his skill—which is just another proof that artists are as human as the rest of us.



### OSCAR NICASTRO,

the cellist, keeps in condition by a little fencing exercise. This picture shows him with his friend, Count Ernesto Casamello, engaged in an early morning (7 a. m.) bout in Riverside Park, New York, before any city policeman came around to enforce the Sullivan law — although there is nothing concealed about the weapons Mr. Nicastro and his friend are fighting with.



### ESTELLE WENTWORTH (Above)

photographed at Woodcliff Lake, N. J., with "Smudge," her blue ribbon bull. The other snapshot was taken at Atlantic City and shows the soprano with J. W. F. Leman, conductor of the Steel Pier Orchestra.



### ALFRED BOSWELL VACATIONING

To judge by the above snapshots it must have been a delightfully restful vacation which Alfred C. Boswell spent in Massachusetts this summer. The pianist now is planning for an active 1921-22 season.



### ANN THOMPSON'S BEAR CUB,

which she rescued from a flood. In the snapshot with Miss Thompson may be seen Chief Ranger Townsley, of Yellowstone National Park.

RUDOLPH GANZ leading the waters of Lake Michigan in an adagio sostenuto. (R. E. Morningstar photo.)



### MARGUERITE FONTRESE,

who, during the past summer, has become an expert swimmer, having spent part of her vacation at Rye Beach, where the bathing is delightful. It is not surprising that the mezzo soprano enjoys this sport, for she is a well known physical culture enthusiast.



### TEA FOR THREE.

Estelle Liebling, H. Godfrey Turner, her manager, and Walter Golde, her accompanist, at Mr. Turner's summer home in Whitefield, N. H.



### SOMEWHERE IN EUROPE.

A recent snapshot of Sascha Jacobsen, the violinist, who will shortly begin his concerts abroad.



### FRIEDA HEMPEL

making a cup of tea for Schnedler-Petersen, conductor of the Tivoli Symphony Orchestra (Copenhagen), in the greenroom just before rehearsal. The prima donna's sensational debut is still the talk of Denmark. (Underwood & Underwood photo.)



### CHAMBER MUSIC SOCIETY OF SAN FRANCISCO

Left to right: Walter Ferner, Louise Ford, Louis Persinger, Nathan Firestone and Elias Hecht. Since July 1, these artists have been summering together, as is the custom of the society, at Hermosa Beach, in southern California, where they have been rehearsing daily in preparation for the forthcoming season, which will be the most brilliant of their successful career. (Photo by Hartsook.)

## ST. LOUIS OPERA SEASON ENDS

(Continued from page 8)

posed during the entire week and made the calls for encores that were in order throughout the performances, readily understandable. The first aria of Pali Racz and his Stradivarius song were rendered with considerable feeling and warmth.

J. Humbird Duffy moves his audiences deeply with his rendition of the aria "Love Has Wings" in the first act where he appears as a pathfinder of a new era for the gypsy music, breaking away from the traditions of the old gypsy fiddlers. Mr. Duffy's rendition of the part of Laci deserves special commendation. He sang this part in the original American production, and grew in the favor of St. Louis music lovers from performance to performance. The same observation applies to James Stevens. It seems that the very exacting requirements singing in the open air places upon the vocal chords of an experienced one; like other things in life, new requirements create new abilities; the singers in the open air learn new tricks of tone formation and vocalization that would not be of service in a drawing room or even on an enclosed stage. Mr. Duffy will realize ere long that his experience on the Municipal Open Air stage will stand him in good stead in oratorio singing and secure him a prominent place among American oratorio singers. The Juliska of Ann Bussert, both vocally and in appearance, was worthy of the attention of the old gypsy king of singers, whose experience in the field of "Wein, Weib, und Gesang" was vast enough to give him the gout. Ann Bussert was charming in her flirtation a la Carmen, dancing around the old fiddler who appeals to her for her love in the delightful duet "Marry Me." Frank Moulan played Cadeaux, the ever watchful guardian of the easy going Count Gaston Irini, given by George Sweet. Moulan had all the laughs in the audience with him, as usual.

Moulan's irresistible comic art is always discreet and his extemporaneous jokes and puns always strike home. With the interpolated song, "As the Years Go By," he earned a number of curtain calls evening after evening. But the acme of his acting was during the sextet of the second act, "Long Live the King," to which he contributed hardly one tone vocally at the outset of each stanza. This sextet, sung and danced by Nickells, Bussert, Stevens, Sweet, Gallagher and Moulan, belonged to the spot lights of the production, and was invariably repeated four or five times at each performance. Its tune is now being whistled by the street boys, an infallible sign of popularity dear to a composer's ears, heart and, last but not least, pocket.

Mention has already been made of the share of the orchestra in the successful presenting of "Sari." Not until the last week of the opera season could St. Louis fully appreciate the musical leader and his faithful staff of musicians who labored throughout the entire season under the pressure of improper acoustics and the problem of open air music production.

## THE MUNICIPAL OPERA A CIVIC ENTERPRISE.

At the end of the last performance the entire audience rose as one man and joined the soloists, chorus and orchestra in singing "Auld Lang Syne," thus indicating the spirit of appreciation and mutual affection on both sides of the footlights. The people of St. Louis, thousands of whom participated in the pageant and masque of 1914 and in the patriotic pageant of 1918, still consider everything presented on the Municipal stage as an emanation of community spirit, something that belongs to every St. Louisan, old and young. This civic spirit is the most precious asset the

Municipal Opera enterprise possesses, and is a guarantee for its continued growth and success in the years to come. Relying upon this civic spirit, the men who have undertaken the establishment of a Municipal Open Air Opera in St. Louis could carry out the project despite all the dangers facing the most novel and unique enterprise of its kind.

Hon. Nelson Cunliff, who rose from the position of constructing engineer in the park department of the city to the position of park commissioner, planned and carried out the entire project during his incumbency of that office. He succeeded in surrounding himself with a group of men imbued with the same civic spirit and unselfish devotion to the arduous task of giving the people of St. Louis a musical entertainment in the open air during the hottest eight weeks of the year.

Having recently been appointed by Mayor Kiel to the most important position in the municipal administration, director of public welfare, in recognition of his organization talent, executive ability and unusually developed sense of civic duty, Cunliff continues to give every spare moment to the development of the organization and beautification of the natural surroundings of the open air theater.

In the course of time the Municipal Opera, offering a pure and wholesome relaxation after a day's hard work in office and factory, will form a light but effective bridge to the fall and winter season of musical entertainments of higher standards, and thus elevate the musical standards of the St. Louis population as the popular Sunday concerts of the St. Louis Symphony Orchestra, under the leadership of the late Max Zach, developed a greater love for better music and became the best feeder for the regular season of the symphony concerts.

## THE FUTURE OF THE OPEN AIR MUNICIPAL OPERA IN ST. LOUIS.

The writer of this was among those music lovers of the city who were dissatisfied with the light opera program of the first season, wishing for a summer season of regular grand opera, but at the close of the third season he must frankly confess that the method selected by the Productions Executive Committee of the Municipal Opera Association was more in keeping with the demands of a summer entertainment and with the finances of the enterprise. *Chi va piano, va sano.* This is the motto of Nelson Cunliff and his associates. The standards of the productions in every department rose from season to season, and with it grew the appreciation of musically more pretentious light operas.

The production of "Fra Diavolo" this summer was the first venture into the field of grand opera undertaken by the Executive Productions Committee. It was a splendid success due to manifold factors, and created a desire for expanding the next season's program in the direction of classic light operas. Already a number of old operas, popular with our elders, are being considered for the coming season.

## PECULIAR PROBLEM OF AN OPEN AIR OPERA.

The problem of an open air stage is unique and entirely novel. One often hears in speaking even with intelligent music lovers the comparison with Ravinia Park Opera or the Opera in the Cincinnati Zoo. Both latter enterprises are absolutely not novel, and do not present any problems except the character of a new venture in an old field. Ravinia Park Opera and the Zoo Opera of Cincinnati are summer theaters, as they have been in existence for many decades. For instance, St. Louis has had such comic opera seasons in Delmar Garden for many years. Cleveland had the same experience. A summer theater differs from a winter theater only structurally. It has a stage with solid walls and roof over it. Only the auditorium is in the open. The acoustics are not different to any perceptible degree

from those of theater buildings of the enclosed type. The use of scenery and scenic effects does not offer any different problems than any regular stage.

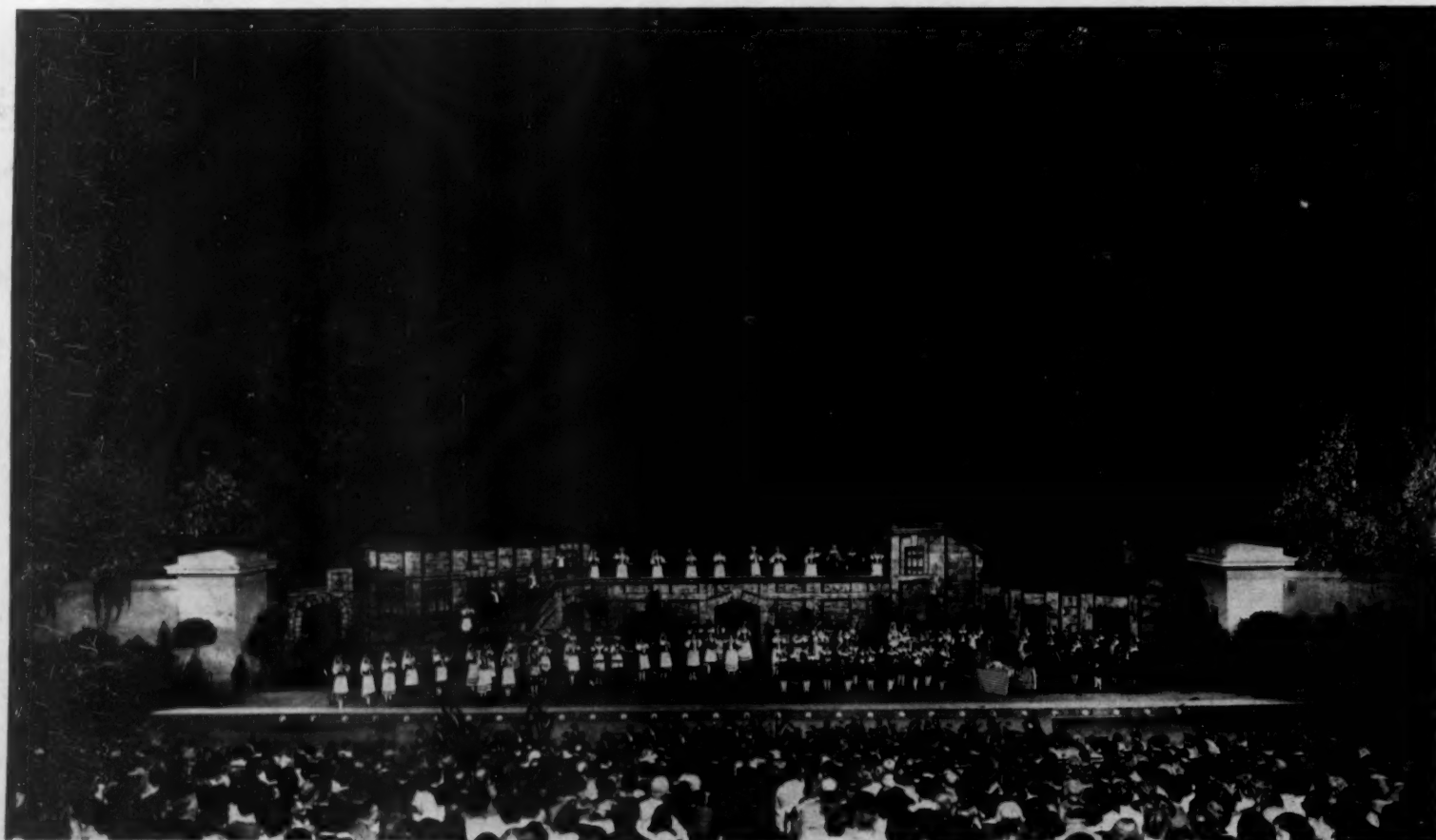
The Municipal Opera in St. Louis had to meet hundreds of new conditions; had to solve dozens of new problems. It was possibly the greatest fortune for the enterprise that a mind with the training of an engineer was at the helm of the new venture. A hard working man used to meeting all kinds of construction problems in his own department, Cunliff was like a modern Siegfried, unafraid to tackle a dragon of a new proposition which would have baffled or appeared well nigh impossible to the biggest show men of the country. Every season brings new improvements where defects have been found. Among them the most important one is the question of the orchestra.

## PROBLEMS OF AN ORCHESTRA FOR AN OPEN AIR OPERA PRODUCTION.

St. Louis had the same experience with the tone production of the orchestra as the management of the Chicago Ravinia Park Opera and Cincinnati Summer Opera, with this difference: that because of the closed character of the stage of the two latter enterprises, the soloists and chorus hear the orchestra just as well as on any regular stage, while in St. Louis the soloists and the chorus are in the open and had to trust more to their musical memory and intuition than to their acoustic organs.

The open air is not conducive to the carrying of the sounds of the string section back of the orchestra. The audience in all three places mentioned above hears the orchestra very much subdued. The volume depends also very much upon the atmospheric conditions: the more humidity there is in the air, the less audible the orchestra in the upper tiers will be. At the top of the hill only far carrying voices of higher pitch are heard. On days with a clear atmosphere and little humidity all voices and chorus are heard to the full advantage, even on the top of the amphitheater hill, but the orchestra is, under no circumstances, heard in the remotest rows of seats. This condition is due to the fact that an orchestra giving an open air concert can develop the full volume of tone, while the accompanying singers must not transgress the border line lest the voices of the soloists be drowned by the volume of the tone production. Then again, it is understood, Ravinia Park and the Cincinnati Summer Opera theaters have a seating capacity of from 1,500 to 2,000, while the Municipal Amphitheater can seat approximately 10,000. But the problem of the orchestra in St. Louis will have to be solved through coöperation of experienced conductors, theater architects and construction engineers.

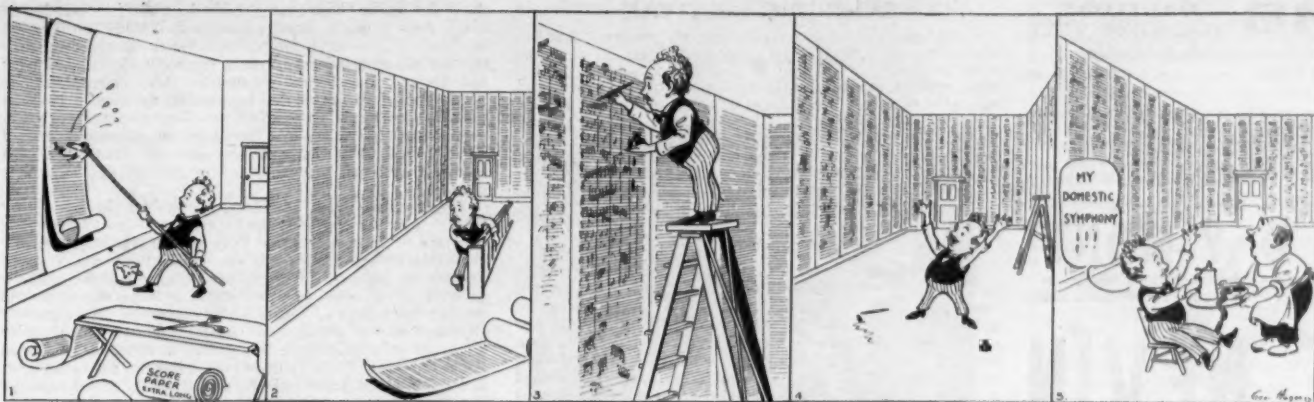
There are two methods of procedure in this case, and they must be tried out separately or in combination. One method is to strengthen the violin section by adding a larger number of flutes and clarinets and transcribing entire violin sections of the score for wood instruments, as probably no opera was ever written with a view of production in the open air. This is a problem for conductors and experts in orchestration. The other problem is in the nature of proper construction of the orchestra pit. Last year the orchestra sounded very much clearer and was heard farther back because of different construction of the stage floor. This year, in order to prevent the rotting of the timber owing to exposure to atmospheric conditions during the fall and winter seasons, a concrete substructure of the floor has been installed which resulted in muffling the sounds of the orchestra on the stage. In addition to the concrete of the stage flooring, the front wall of the orchestra pit was reinforced by new layers of concrete, which resulted in the perfect elimination of sound reflection backwards in the direction of the audience, particularly on the eve-



"SARI"—LAST SCENE, ACT I.

The old fiddler king asks his fellow villagers whether he should go to Paris. (© A. W. Sanders.)





FAMOUS COMPOSERS AT WORK — RICHARD STRAUSS WRITING ONE OF HIS IMMENSE ORCHESTRAL SCORES

(1) Preparation, (2) All set, (3) At work, (4) Done, (5) Celebration in la Frankfurt. The sketches were made by George Hager and appeared in the August number of Music and Musicians.

nings when the currents of air were not propitious for carrying the sound to the top of the hill.

In response to the general complaint of the music critics, Mr. Cunliff ordered a sounding board to be placed covering the entire front wall of the orchestra pit and the change for the better was immediately perceptible. Unfortunately, only the performances of the closing week were benefited by this improvement. It has been suggested by Frank Waller, the excellent associate conductor of the Cincinnati Summer Opera, who paid a flying visit and expressed himself most enthusiastically about the musical possibilities of the open air theater, that the floor of the orchestra pit be elevated one foot and a lattice work placed between the footlights and the orchestra, both of which improvements will, no doubt add considerably to the better resonance.

## SOME STATISTICS.

The profits of the season are in the neighborhood of ten thousand dollars, this in spite of increase of admission prices and shifting of lines of higher paid admission backward, which would naturally result in a decrease of attendance. Last year's net profit, with a larger attendance and better business as well as weather conditions than this year, amounted only to four thousand dollars. This points toward the growth of the popularity of municipal opera, and is a sure index of its future financial prospects.

The total gate receipts for the forty-six performances were \$163,873.05. For a season of eight weeks last year the receipts were only \$139,732.00. The total paid attendance last year was 154,593, whereas this year it was 151,363, or 3,230 less than last year, but this year's receipts are larger on a smaller attendance. Last year the average admission price was ninety cents; this year it was approximately \$1.05. With the estimated attendance in the free seats included, the committee put the grand total attendance at 220,363, this on a basis of 1,500 in the free seats each night. The same sort of calculation fixed last year's total attendance at 204,000. Perfect weather conditions prevailed last year, while this year two performances were prevented entirely and nine were considerably interfered with by rain. Considering all these circumstances, the financial success of this year is beyond the fondest expectations of the Finance Committee.

It is interesting to note the growth of attendance week by week.

	Attendance	Receipts
"Chocolate Soldier" .....	15,311	\$17,667
"Fra Diavolo" .....	15,331	18,210
"Fortune Teller" .....	17,542	19,801
"San Toy" .....	16,157	18,496
"Beggars' Opera" .....	18,877	20,093
"Hymns of Normandy" .....	24,319	24,426
"Sari" .....	25,430	25,263

## A CIRCUIT OF MUNICIPAL OPERA THEATERS.

In a previous letter to the MUSICAL COURIER, the writer termed the Municipal Opera enterprise the greatest contribution of St. Louis to American culture. Every season a number of prominent newspaper men and magazine writers as well as men interested in civics, from all parts of the country, come to attend performances of the Municipal Opera and to study the organization of the entire enterprise. They invariably leave the city praising in the highest terms the spirit with which the Municipal Open Air Opera has been run, and, what is more, they take along a lesson which they promise to apply in their own communities. This year the representatives of Ft. Worth, Tex., and Tulsa, Okla., returned to their homes and started a campaign with a view of organizing municipal operas in their respective communities. They ask for the active co-operation of the St. Louis Municipal Opera Association. Such a request naturally suggests the possibility of organizing a circuit of municipal operas. The idea would work out in such a way that four municipalities in contiguous territory, for instance, St. Louis, Memphis, Ft. Worth and Tulsa, would form a circuit with the same program for an eight weeks' opera season; that four companies of high class singers would be formed which would travel from one community to the other and give performances two weeks in each of the four cities. Each city, however, would maintain its own orchestra and conductor and train its own chorus, the entire circuit being managed by a central executive committee. The plan may be further developed as the success of the circuit will warrant its permanency.

A. S. W.

## Beethoven Orchestra and Chorus Active

The Beethoven Orchestra and Chorus of the Hebrew Literature Society, Philadelphia, Pa., have been holding rehearsals regularly during the warm months, and the attendance has been surprisingly large. Encouraged by the work which both organizations have accomplished, Theodore Feinmann, the conductor, is looking forward to an unusually successful first concert. Every Thursday evening Mr. Feinmann has conducted a theory class for three-quarters of an hour before the rehearsal of the chorus. At first the class was an experiment, but due to the interest which the mem-

bers have shown it has been included in the curriculum for the coming year. The program for the first concert will include numbers by Beethoven, Tschaiakowsky, Strauss and others.

## Gurley-Kane and Pope Present Music Dramas

Willie Annette Pope has been appearing as accompanist with Evelyn Gurley-Kane in the latter's adaptation of music dramas. According to the Chicago News, the idea and

thought of combining the drama in readings with orchestral musical theme originated with Miss Gurley-Kane, and it was she who introduced such readings to the world. Among the music dramas presented by these artists mention might be made of "Ben Hur," Lew Wallace; "If I Were King," Justin Huntley McCarthy, and also an adaptation from Tennyson's "The Idyls of the King." Miss Gurley-Kane gave her own adaptation of the Book of Job at a special congressional Chautauqua evening recently.

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## SALZBURG FESTIVAL

(Continued from page 7)

ment, written in Paris in 1778—a work of such vivid and agreeable character, such ingenious combinations and groupings of tone color that one wonders why it is never played. The last movement is an andante with variations that may well be reckoned as one of the most charming examples of the form. The performance at the final orchestral concert under Paumgartner was impeccable and earned an ovation for the soloists—members of the wind ensemble of the Vienna Opera.

## A MOZART "NOVELTY."

Another rarity—a real délice—was the gavotte from the ballet music for "Idomeneo," which Willy van Hoogstraten conducted at the third orchestral concert. There was, even, a "first performance"—an adagio for English horn, two violins and cello—of which the MSS. is in the Mozarteum archives. Dr. Paumgartner added some missing harmonies, and so was able to present a real curio to his astonished audience. Finally there were several serenades—symphonies in miniature—that are almost never heard, because the scoring is inconvenient, or because the hall is too large, or because they require too much rehearsing to assure the proper effect.

Thus the wind ensemble of the Vienna Opera, augmented by some excellent local players, did the serenade in B major (K. 361) for four wood-wind pairs (including one of basset-horns), four horns and double bass. This is one of the gems of the genre, with a marvelously beautiful adagio and a remarkably accomplished set of variations. Another masterpiece, the serenade in C minor, for eight wind instruments (K. 388), which furnished the finale to the preceding concert, was more fortunate in its performance and furnished one of the moments of unalloyed joy in this festival.

## EIGHTEENTH CENTURY ATMOSPHERE.

Two more serenades furnished the program of a unique open-air concert by candle-light—a charmingly intended attempt to transport the audience back into the eighteenth century. It was given in the courtyard of the Residenz, the beautiful sixteenth-century palace of the erstwhile prince-archbishops that is one of the prides of Salzburg. Its great romanesque arches loomed mysteriously in the dim light emanating only from the wind-torch bearers that attended the musicians and from the pale moon above. Every available square foot was taken up by a standing audience, and one's mind went back unintentionally to the time when Mozart himself, perhaps, conducted a serenade for his tyrant prince in this same yard, the acoustics of which, by the way, are perfect.

The "Haffner" serenade, written for that worthy Salzburg couple whose name adorns an adjoining street, had its proper setting here. But the piece that followed furnished the real amusement to the crowd, for Dr. Paumgartner had had the pretty idea of stationing four instrumental groups in the four corners of the court, to play the Notturmo for four orchestras (each consisting of strings and a pair of horns), so that its canonic pleasantries were accentuated—a difficult undertaking which, although virtually improvised, did not fail of effect. A pleasant diversion from the dead seriousness of the concert hall.

## THE HIGHLIGHTS.

So much for the "rare" elements of the festival. They were well chosen, on the whole, and cleverly spread in among the great "indispensables" which, of course, formed the highlights of all the concerts. Each of the four orchestral concerts finished with one of the last symphonies of the master; the first and fourth, conducted by Dr. Paumgartner, with the D major and the C major ("Jupiter"); the second, conducted by Adolf Tandler with the G minor; and the third conducted by Hoogstraten with the E flat major. The "feature" of the first concert, aside from the symphony, was the E flat horn concerto, played with great virtuosity and perfect finish by Prof. Karl Stiegler, of Vienna.

Paumgartner's best effort was the great "Jupiter" symphony, which closed the Mozart Week. It was a straightforward, highly concentrated conception of the work, conducted without frills but with enthusiasm and authority. A divertimento in D major (K. 334), the Quartetto concertante, already mentioned, and two choral numbers, the "Adoramus" and the "Ave verum corpus," very beautifully sung by the a capella choir of the Mozarteum, made up the program.

## ADOLF TANDLER'S SUCCESS.

Adolf Tandler's concert was an unqualified success. As an American conductor (although not the only foreigner) he was received cordially but with reserve—somewhat skeptically perhaps. He disarmed all doubt with a forceful, eminently correct reading of the "Idomeneo" overture, followed by another rarity, the "sonata" (one movement) for organ and orchestra, in which the young organist of Salzburg Cathedral, Franz Sauer, reaped a well earned success. Tandler's conducting of the beautiful G minor symphony was in every sense excellent: exceedingly reserved in its dynamics, showing a fine appreciation of the lyric element, and all his nuances and tempi were in irreproachable taste. There was nothing violent, every corner was rounded; yet there was plenty of light and shade and the climaxes were well disposed. Above all there was genuine, deep feeling and an abundance of temperament. At the end Tandler received an unstinted ovation, as spontaneous as it was sincere.

Equally satisfactory, although seen from a very different angle, were the readings of Willy van Hoogstraten. While Tandler laid his emphasis upon the lyrical side, the young Dutchman's conception was essentially rhythmic. A strongly pulsating energy informed every movement: precision, accent is the keynote of his expression. Yet he gave evidence also of a decidedly romantic turn, notably in "Eine kleine Nachtmusik," that delicious miniature symphony for strings which opened his program, in the "Idomeneo" gavotte and the lovely andante of the E flat symphony. In the last movement of this he romped definitely into the favor of the public which responded without reserve.

## POPULAR ELLY NEY.

The great popular success of the evening, however, went to Hoogstraten's wife, the emotional Elly Ney, who played

the B flat major piano concerto, No. 15, a pianist's war-horse. Mme. Ney is not a Mozart specialist, but her predilection in favor of Beethoven and Brahms by no means disqualified her for the task of interpreting the more delicate, slender melodies of the Salzburg master. She emphasized the poetic side of the work and interpreted the slow movement from the romantic point of view. The essentially masculine energy which she put into the last movement proved irresistible, and the audience gave her the most vociferous applause that has been accorded to any artist at this festival.

The chamber music concerts, too, besides the interesting tidbits for the student, had their well-tryed pièces de résistance. I shall mention only two or three, where the performance was particularly fine. Thus the D major string quartet, a popular favorite, was played by the Fitzer Quartet of Vienna (whose cellist is Hugo Kreisler, the brother of Fritz), with such clearness of phrasing, rhythmic finesse and genuine feeling that the fact must be set down here. Likewise the quintet in A major, in which Eduard Hausner, clarinet, was the Fitzer's able coadjutor, and the G minor piano quartet, played with Franz Ledwinka at the piano. Ledwinka again proved himself to be a Mozart player of real ability in the Kegelstatt trio, already spoken of.

Felix Petyrek, one of Austria's most vigorous young creative spirits, who is professor of piano at the Mozarteum, proved in a number of ensemble pieces that extreme modernity need not prejudice one's understanding of the classics. The E flat quintet for piano and wind instruments with him at the piano was most enjoyable, and in the sonata for piano and violin (with Alois Herza), Petyrek was obviously the better half.

Another E flat quintet, for violin, two violas, horn and cello (K. 407), also a chef d'œuvre, gave another opportunity to that excellent horn virtuoso, Professor Stiegler; and very special mention must be made of the rich tone and superb musicianship of Alexander Wunderer, a real wonder-man of the oboe.

## A REMARKABLE REQUIEM PERFORMANCE.

There remains to be spoken of the item which I considered the most impressive and also the most characteristic and appropriate of the whole festival, namely, the performance of the Mozart Requiem in the cathedral. Three local choruses, the Mozarteum Choir, the Hummel Singing Society (women's voices) and the Salzburg Liedertafel cooperated, as well as the festival orchestra, all under Dr. Paumgartner, and four excellent soloists, including the magnificent bass of the Vienna Opera, Richard Mayr, and Mees. Felice Mihacek and Olga Bauer-Pelicka, and Dr. Hans Winkelman, senior. Franz Sauer officiated at the same organ upon which Mozart played, which already in Mozart's time was one of the finest and largest in the world. Every generation has added to it and today it is still the marvel of every stranger who visits Salzburg.

Mozart's Requiem is a work of such ineffable beauty, such profound depth that it will always remain among the noblest and most perfect of its kind, notwithstanding the fact that strange though sympathetic hands had to complete the master's task. But for its true appreciation it requires the atmosphere and environment of such a place as the Salzburg Cathedral. The somewhat austere renaissance interior, the noble distances and mystic lights, the marvelous echoes of this lofty building are a counterpart to the ethereal, super-religious essence of that last message; and the immense audience which filled nave and transepts, while the highest clergy of the arch-diocese sat in the choir stalls, was visibly moved at the end.

The performance was excellent in every way and reflected great credit upon Dr. Paumgartner as organizer and conductor. The great fugues of the Kyrie and the Agnus Dei were mastered with ease, the power of the Dies irae and the touching beauty of the Lacrimosa were especially impressive, and the soli in the Tuba mirum exceedingly

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#### A REAL MASS.

Although not officially a part of the festival, a high ecclesiastical ceremony on St. Mary's Ascension Day gave another rare opportunity for a homage to Mozart. High Mass was celebrated in the lovely St. Peter's monastery church, with its ravishingly beautiful rokoko interior; and the boys' and men's choir sang the master's Coronation Mass, with organ and orchestra.

#### KARSAVINA DANCES MOZART.

Whoever knows Salzburg, knows the Mirabell Palace, that miniature Versailles with its baroque statues and balustrades, its leafy arcades and eighteenth-century bosquets, which a pleasure-loving prince-archbishop had his Italian architects build some three hundred years ago. Among other pleasant things he literally "grew" a little theater, all made of nature's own gifts. Tall, thick hedges, arranged in artificial perspective, furnish inimitable "wings" with invisible alleys between, and the stone orchestra pit in front of the stage could not have been ordered better by Wagner himself. Perhaps Mozart ballets and little operas—the "Finta semplice" or "Finta giardiniera"—were once produced here beside the comedies of Goldoni or Molière, or they ought to have been. At all future Mozart festivals, at any rate, it will be done.

Meantime Mme. Karsavina has danced Mozart—just to remind us. It might have been better to have chosen a real ballet, "Les petits riens" or some of those innumerable minuets and contredanses, but then—the music is light enough, and the dances were thought out with taste, executed with supreme grace and the well known Russian technic.

#### REINHARDT'S "EVERYMAN."

When all is said and done Reinhardt's production of "Everyman" was the strongest "draw" of the Festival. A Mozart Festival, in the very nature of things, must be for the selected few. Even when the Mozarteum hall was filled (which was nearly always the case) the audience numbered little more than a thousand. For it is a real Mozart hall. But "Everyman" was made for the crowd. From three to five thousand people came at every performance to see it and in the eight presentations well over thirty thousand must have witnessed it. (Since Salzburg's population is less than fifty thousand, it may be judged how strangers crowded the town.)

I don't know whether it is in my province to write of this performance, for musically its interest is slight. Charmingly appropriate as Einar Nielson's incidental dances and tunes prove to be, they are after all mere Reinhardt "props." But the "Everyman" enterprise has a musical significance in so far as its proceeds go absolutely toward the building of that Festspielhaus. Reinhardt, his staff, even his most famous actors—Alexander Moissi, Werner Krauss, Helene Thimig, Hedwig Bleibtreu—give their services for the cause.

During the "Jedermann" performances the whole town is somehow mobilized, as it should be for a great popular festival. The ecclesiastic authorities, the town and county heads, the civil officers and most of the burghers contribute something to the show. The voices of Everyman's conscience are heard from church towers and palace roofs, from graveyard and castle watch; the bells of the town ring—not when they do on other days, but at the crucial moments of the play. Policemen become ushers, sextons are stage hands; leading citizens "receive" the crowd; shopkeepers and restaurateurs gauge their schedules by the play.

The Salzburg "Everyman," as everything that Reinhardt touches, is a success. Even today, its fame has spread over Europe, as the "Miracle" did before the war. Next year it will be a Calderon, then perhaps a Shakespeare, and eventually a Goethe, for the ultimate staging of "Faust"—the whole "Faust"—with music, as a higher form of opera, as Goethe imagined it, is part of the great plan.

Max Reinhardt, who has become the possessor of a beautiful old palace, "Leopoldskron" (the architectural and artistic wonders of which would fill a book), invited the inner circle and the kindred spirits for a night of fairy-world charm. While the guests lingered about terraces and gardens in a Watteau atmosphere, the singing of a beautiful voice floated in across the waters of a little lake. And at the end the Fitzner Quartet repeated, in a noble eighteenth-century music room, that beautiful Mozart quartet in D. Friends from many lands were there—distinguished visitors from England and France, from Russia and Scandinavia, and from America, but their reaction to the music was the same. None will forget what Mozart means—to Austria and to the world.

CESAR SAERCHINGER.

#### Rosalie Miller Again Impresses London

The following are echoes of Rosalie Miller's success at her second recital in London:

Rosalie Miller's second recital at Wigmore Hall on Wednesday served to deepen the good impression she made at her first appearance in another place some six weeks back. . . . Miss Miller sang these Handel numbers with complete conviction and obvious enjoyment, and when an artist enjoys herself the pleasure of her audience is assured. It was, however, in modern songs that Miss Miller made her biggest hit. She sang numbers by Saint-Saëns, Debussy and Bruneau with the utmost intelligence. They gave her full scope for that vivid gift of suggesting atmosphere and elusive sentiment, wherein resides her chief asset as an artist.—Daily Telegraph.

In the early part of the season Miss Rosalie Miller gave a recital, and she made a great success. Last night that success was more than confirmed. Miss Miller is without any doubt the most highly gifted debutante of the year. Her beautiful voice showed to great advantage in a number of songs ranging from Handel (and, by the way, she sang these in the true oratorio manner) to a French group, which was followed by some Scandinavian songs, and a most enjoyable evening was wound up by a number of old English songs, including "Barbara Allen" and "Where the Bee Sucks."

Miss Miller sings with such easy grace that it is plain to her listeners that singing is just one of the ordinary functions of her life. She sings because she wants to and because it gives her pleasure, and as she shows her joy in her art she makes her recitals very enjoyable entertainments.—Manchester News.

#### Valentine Harp Recital October 1

Gus Valentine, harpist, assisted by distinguished artists, will open the New York musical season at Aeolian Hall by a recital, Saturday evening, October 1. This young artist is highly spoken of by competent judges.

#### Alma Simpson to Travel 15,000 Miles

Alma Simpson, the American concert soprano, has returned to the city after spending the summer in her cottage in the Canadian Rockies. Miss Simpson has prepared some very interesting programs for this season so that her "Re-



ALMA SIMPSON  
preparing new songs in her New York studio.

cital of Songs" will have the same standard of interest that has made the soprano and her concerts so popular wherever she has sung. Among the novelties which she will present during the season are some rare old Scandinavian and modern French and Spanish compositions of unusual interest.

Bookings for this season are being made as close together as Miss Simpson can fill them. Her representative,

Ethel McDonald, is at present traveling in the Northwest, closing contracts, while her private secretary, Erik Larsen, is jumping from one city to another in the East arranging more concerts and confirming dates for reengagements requested from last year.

The International Concert Direction, Inc., is at the same time making final preparations for Miss Simpson's engagements in Europe, where she has been contracted to sing twenty recitals in Scandinavia, Holland, France, England and Spain after the first of the year. Boska Hejtmánek, who has been Miss Simpson's accompanist for four years, will again play for her this season, in America as well as in Europe.

#### Ethel Grow Reopens New York Studio

Ethel Grow, contralto, who has been spending the summer most delightfully at Hasbrouck Heights, N. J., and at Southampton, L. I., has returned to New York and reopened her studio at 27 West Fifty-seventh street. New Yorkers will have an opportunity to hear Miss Grow in a recital this winter, for among her appearances will be a recital at the Town Hall, Friday evening, October 21, and one under the auspices of the Washington Heights Musical Club, of which Jane R. Cathcart is president, at the Hotel Plaza, January 31.

#### Kinney Sings Thirty Times with Band

Ruth Lloyd Kinney, contralto, has been having an extremely busy summer filling concert engagements. At Willow Grove alone she sang with Sousa's Band thirty times. At each of these concerts there were enormous crowds, the Sunday audiences numbering about 14,000. Miss Kinney also filled a two weeks' engagement with J. W. F. Leman and his orchestra at Atlantic City, N. J. In addition, she appeared in concert in Wildwood and has been singing at the vesper services at John Wanamaker's church.

#### Lee Pattison Arrives Home

Lee Pattison and Mrs. Pattison reached New York on September 15 after spending the summer abroad. They were accompanied by Mrs. Pattison's sister, Doris Cousens.

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BONUCCI IS A CELLIST WITH A NEW MESSAGE, PLAYING WITH A FIRE AND A SPIRIT WHICH IS IRRESISTIBLE; HE PUTS ABANDON AND A MOVEMENT WHICH REVITALIZES EVERYTHING HE PLAYS. AFTER HIM THE CELLO RECITAL OF MOST OTHERS SEEMS VERY, VERY DEAD.—Chas. D. Isaacson, N. Y. EVE. GLOBE, April 27th, 1921.

Arturo Bonucci boasts an exceptionally finished technique, a tone that is brilliant, sound musical taste and intelligence.—News Leader, April 30th, 1921, Richmond, Va.

Arturo Bonucci, 'cellist, displayed his artistry in the concerto in B-Flat, Boccherini, and a group of shorter pieces, each of which was given in a manner distinguished by beauty of tone and excellence in the matter of phrasing and withal a fine command of his instrument.—Asheville Citizen, May 4th, 1921.

### Recent Tour with Geraldine Farrar

April 27th—Wilmington, Del.  
April 29th—Richmond, Va.  
May 2nd—Raleigh, N. C.  
May 3rd—Asheville, N. C.  
May 6th—Spartanburg, S. C.  
May 7th—Augusta, Ga.  
May 9th—Macon, Ga.  
May 10th—Jacksonville, Fla.  
May 13th—Savannah, Ga.  
May 14th—Greensboro, N. C.

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## MUDGETT'S BOSTON SUNDAY CONCERTS WILL ENLIST MANY GREAT ARTISTS

Galli-Curci to Open the Series on October 2—Monteux Plans Eventful Symphony Season—Arthur J. Hubbard Returns—Additions to Conservatory Faculty Announced



Stebbins Photo

SYMPHONY HALL, BOSTON, AND L. H. MUDGETT, MANAGER OF THE SUNDAY CONCERTS.

Mr. Mudgett, who for many years has managed concerts in Symphony Hall, the home of the Boston Symphony, will this season manage the Sunday Concerts of America.

Boston, Mass., September 17, 1921.—An unusually fine array of artists is booked to appear at the L. H. Mudgett Sunday afternoon series of concerts in Symphony Hall. The first four of these concerts may now be announced. Amelita Galli-Curci will open the series on Sunday, October 2; on the following Sunday, October 9, comes John McCormack; on October 16, Louise Homer, assisted by Cora Chase, the newly discovered and highly acclaimed soprano of the Metropolitan Opera, and on October 23, Efrem Zimbalist, violinist.

Among the sopranos engaged to sing at these concerts are Emmy Destinn, Frieda Hempel, Hulda Lashanska, Evelyn Scotney (recently acclaimed at the Metropolitan Opera House), Florence Hinkle, Grace Kerns, Mme. Ivogün (the new Polish star of the Chicago Opera), and Helen Stanley, once of the latter company and now well known for her concert work. The list of contraltos is particularly strong, including Mme. Matzenauer, Sophie Braslau, Ernestine Schumann-Heink, Charlotte Peegé, Clara Butt (the famous English singer whose return to this country is shortly expected), Kathryn Meisle and Delphine March.

Besides John McCormack, among the tenors there will be Edmond Clément, the French singer so highly regarded when he toured this country several years ago, and the four American tenors, Morgan Kingston, Paul Althouse, Lambert Murphy, and Arthur Hackett. The baritones include Clarence Whitehill, Fred Patton and Emilio de Gogorza.

Jascha Heifetz, the popular violinist, who devoted the past season to a tour of Europe, will return. A close rival to his playing, however, will be Ferenó Vecsey, also a young man of genius, and whose concerts in Europe come to us in terms hardly to be exceeded. This pupil of Josef Joachim toured America in 1903 as a boy of ten, astounding the public everywhere, including Boston. As a mature artist he has evidently acquired many new and illustrious powers.

Two famous pianists to appear are Josef Hofmann and Ossip Gabrilowitsch, the latter returning to Boston for the first time in several seasons, having recently devoted his versatile genius to the direction of the Detroit Symphony Orchestra. Olga Samaroff, the admirable pianist, will appear jointly with De Gogorza.

Already anticipation runs high of the impending tour of America by Richard Strauss, and this series of concerts will enable Boston to see and hear him as an executive musician.

There will be three choral concerts with distinguished soloists by the newly organized Cecilia Society, under the leadership of Agide Jacchia. One of these will be a repetition of Berlioz' "Damnation of Faust," the performance of which by this chorus last year brought praise so general and so enthusiastic as to make it one of the musical events of the season.

Anna Pavlova and her company of Russian dancers are booked for a series of mid-week performances.

Thus Mr. Mudgett maintains—indeed, surpasses—the notably high standard set by himself many years ago when he established the first Sunday concert series in Boston—and in America. With characteristic enterprise he now proposes week-day concerts in Symphony Hall by artists of the first rank, thereby giving the music-loving public of Boston and

its populous environs an opportunity to enjoy many fine singers and instrumentalists of whom they have previously known only by hearsay. To be sure, the "Hub" city is not the music center that it was. But there are doubtless sufficient people musically inclined, among the 1,500,000 population of Metropolitan Boston, to yield large audiences several times a week for concerts of superior quality. At

(Continued on page 44)

### Harp Recital

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New York City



## I SEE THAT

Margaret Matzenauer and her husband, Floyd Glotzbach, returned from Europe last Saturday.

Paul Bicksler, baritone, was stricken with heart disease and drowned while bathing in Lake Hopatcong.

Beginning October 1, Alfredo Martino's New York studios will be located at 329 West Eighty-fifth street.

The Flonzaley Quartet had a most enjoyable sojourn in Switzerland.

Anne Roselle will feature a group of Hungarian songs on her concert programs.

Dr. S. Kreisler, father of Fritz Kreisler, died in Vienna of heart paralysis on August 19.

Marguerite Fontrese is now under the management of B. Rosenheimer.

Feodor Chaliapin, Russian baritone, will make a short tour of America.

Cecil Fanning and H. B. Turpin are motoring from Vancouver to San Francisco.

Marguerite D'Alvarez will make an Australian concert tour during the summer of 1922.

Mme. Niessen-Stone, vocal teacher, of New York, has sailed from Copenhagen and is en route for home.

Excellent artists will be heard at the first Evening Mail free concert at the Hippodrome, September 25.

Harriet Ware has opened a new studio at 145 West Forty-fifth street.

The Rialto Theater has obtained an injunction against orchestra members now playing at the Manhattan from using its name.

Inga Julieyna's first concert of the season will take place in the metropolis.

Lee Pattison and Mrs. Pattison arrived in New York on September 15 after spending the summer abroad.

Levitzi's Australia-New Zealand tour has developed two new gifts—speechmaking and ping-pong playing.

Elena Gerhardt and the Letz Quartet have been engaged for the course of concerts at Connecticut College.

Gus Valentine will open the season with a harp recital at Aeolian Hall on October 1.

Rosalie Miller heard some excellent performances of Wagner and Mozart operas in Munich.

The executive committee, National Association of Organists, met at headquarters September 19.

Johanna Bayerlee has numerous testimonials from singers whose voices have been "remade" by her.

Marian Veryl will be available for concert and oratorio engagements this season and the season after.

Arrangements have finally been completed for the erection of a monument to Granados in Spain.

Ramon Mantilla, the noted Spanish composer, is dead.

The National Opera Club will have an "American Opera Day" at the Waldorf on October 13.

One hundred dollars for the words and the same amount for the music is offered for Chicago's Semi-Centennial Song.

David Bispham has opened new studios at 145 West Fifty-fifth street, New York.

George Reimherr was in excellent voice when he sang recently in Monticello, N. Y.

Edna Thomas is presenting some interesting old Creole songs on her concert programs.

Giuseppe Danise shot an eighteen foot alligator while in Panama.

The Frederick H. Haywood studios are now located at 65 West Seventy-first street.

Edward Johnson sang for the King and Queen of Roumania.

The Elwyn Concert Bureau will manage the tour here of "The Beggar's Opera."

The American Academy in Rome announces a competition for the Juilliard Fellowship in musical composition.

Josef Lhevinne is a "world beater" as a fisherman.

Albert Wiederhold, the bass, was married on September 12 to Edith Milligan-King.

Asheville entertains high hopes of having a summer conservatory.

Senta Erd, an American singer, has been engaged for the Stuttgart Opera.

Reinhardt's "Everyman" was the strongest "draw" at the recent Salzburg, Austria, Festival.

Guy Maier will teach at the David Mannes Music School in New York this season.

Two benefit concerts will be given in Madison Square Garden on September 29 for devastated France.

Coenraad V. Bos will be Frieda Hempel's accompanist again this year.

Alice Gentle scored with the Scotti Opera in Seattle, substituting for Farrar in "Tosca."

The National Theater is the name of another hall in New York which is available for concerts.

The MacDowell Symphony Orchestra will resume rehearsals at the Yorkville Casino September 25.

Every town of importance in all Scotland now has its competitive festival.

Ottile Reiniger, violinist, has been added to the faculty of the Cincinnati Conservatory of Music.

Helen Moller is planning to open a new Theater for the Dance in New York.

Alice Frisca, the American pianist, will make her New York debut in Aeolian Hall on October 6.

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New York

A pupil of J. W. F. Leman was presented with a \$30,000 violin.

The fall term at the Greenwich House Music School began on September 14 with a large enrollment.

Edwin Franko Goldman was well received when he appeared as guest soloist in Detroit September 9.

Rebecca Clarke and Renzo Bossi tied for honorable mention in the recent Coolidge competition.

M. H. Hanson is booking many engagements this season for Kathryn Meisle, the American contralto.

Galli-Curci will sing "Madame Butterfly" with the Chicago Opera during the coming season.

The Dresden Opera muddle appears to have been straightened out.

The Eastman School of Music in Rochester opened on September 19.

Henri Scott is one of the excellent artists who will sing with the San Carlo Opera in New York.

St. Louis' summer season of opera was most successful.

Bertil Wetzelsberger has been appointed as solo repetitor and first assistant to Richard Strauss.

G. N.

### Alice Frisca to Debut in Aeolian Hall

Alice Frisca, the American pianist, who has just returned from a series of recitals in London and Paris, will make her debut in New York at Aeolian Hall on Thursday even-

ing, October 6. Miss Frisca's program will include the carnival scenes of Schumann, six variations of Beethoven based on Paisiello's "La Molinara," a group of Chopin, and other numbers by Scarlatti, Daquin, Bach-Tausig, Douillet, Schubert-Liszt and Auber-Liszt.

### Louis Graveure with Metropolitan Bureau

The Metropolitan Musical Bureau announces that from September 17, Louis Graveure, the well known concert baritone, will be under its exclusive management. Mr. Graveure will again visit the Pacific Coast and will give several New York recitals and have recital appearances in all leading cities. The Metropolitan Musical Bureau has sent out a notice asking all concert managers having contracts for concerts this year secured from Mr. Graveure's former management to get in touch with the Bureau in order to safeguard their interests.

### Hans Hess Opens Season October 12

Hans Hess, cellist, will open his busy season with a recital at Convention Hall, Kankakee (Ill.), on October 12. This is a reengagement and he will play compositions by Valentine, Pergolesi, Bach, Gluck, Boccherini, Hollmann, Loomis, Lagourge, Chopin and Popper.

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## VISTAS OF OLD ROMANCE

### FOLK DRAMAS

BY

Miss Sydney Thompson

"She held her audience spellbound."

—Daily Express, London, England.

"Her art is rare."—Evening News,

London, England.

"Miss Thompson repeated her success

of a week ago. She gave the old ballads

with a charm that is entirely her own."

—Daily Express, London, England.

"VISTAS OF OLD ROMANCE"

A DELIGHTFUL TREAT

MISS SYDNEY THOMPSON AND

GEORGE HARRIS, JR. OFFER

NOVEL RECITAL PROGRAM

"The title, 'Vistas of Old Romance,'

indicated the flavor of a delightful

program of song and story offered yesterday

afternoon by Sydney Thompson and

George Harris, Jr., at the Princess

Theater. It consisted of ballads and old-

time tales recited by Miss Thompson

and sung by Mr. Harris in appropriate

and most picturesque costumes. Both

are artists of taste and fine skill in their

chosen fields, and their offering was an

agreeable change from the conventional

recital program calling for imagination

in the creation of mood and atmosphere,

as well as musicianship.

The recitations of Miss Thompson had

great charm and spirit, and she was a

graceful and vivid figure besides."—New

York Tribune, Feb. 26, 1921.

"These curious survivals (the Troubadour

songs) possessed the greater interest,

and the last of the group had a

strange appealing beauty. It was sung

with becoming simplicity by Mr. Har-

ris, whose diction was admirably clear.

—Daily Telegraph, London.



Photo by Mishkin, N. Y.

"A novel and interesting entertainment of ballads and folk music styled 'Vistas of Old Romance' was given by Miss Sydney Thompson and George Harris, Jr., yesterday afternoon in the Princess Theater before a large audience.

"Miss Thompson, with her fine speaking voice well controlled, and Mr. Harris, with his familiar artistic methods of song interpretation and also with a good employment of gestures, had a popular success with their program."

—New York Herald, Feb. 26, 1921.

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### FOLK SONGS

BY

George Harris, Jr.

"His restraint and intelligence and

just the right medium of dramatic feel-

ing make his ballad singing a thing to

rejoice the discriminating."—New York

Tribune.

"Mr. Harris' methods in voice and

gesture are eminently well suited to the

old folk song idiom, in which he is

certainly a specialist."—Daily Express,

London, England.

UNUSUAL COMBINATION

IN BALLAD PROGRAM

SYDNEY THOMPSON AND GEORGE

HARRIS, JR., READ AND SING

IN COSTUME

"Sydney Thompson and George Har-

ris, Jr., yesterday afternoon in the

Princess Theater practically broke a

new trail with a dramatization of both

spoken and sung ballads. In each case

they told a tale with the principal char-

acter realized to the eye as the nar-

erator. The stage, hung with soft drap-

eries, was the adequate background and

frame, and in each group of related

period Miss Thompson in the spoken

lines and Mr. Harris in those set to

music wore costumes picturesquely ap-

propriate.

"Miss Thompson, in her long alien

gown with overdress of rich brocade,

with headress and veil, was as apt in

'The Ballad of King Lear' as in the

poignant 'Launcelot and Guinevere.'

Lissome and lovely to look upon, she

has a finely modulated voice and a keen

appreciation of dramatic values.

"Mr. Harris was particularly effective

in a series of English folksongs, running

the gamut from the jocular to the eerie.

The entertainment is appropriately

called 'Vistas of Old Romance.' A

large audience evinced its enjoyment."

—New York World, Feb. 26, 1921.

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## REVIEWS AND NEW MUSIC

(Art Publication Society, St. Louis, London)

"GOLDEN DANDELION" (for Piano),  
"LITTLE HUMMING-BIRD" (for Piano),  
"MORNING GLORY VINE" (for Piano),  
"HOLLYHOCKS" (for Piano) and "WEEDS  
AND THINGS" (for Piano)

By Elizabeth Gest

"SANS SOUCI" (for Piano)

By Edward Leeson Powers

"THE NIGHTINGALE" (for Piano)

By George A. Leighton

"THE BROWNIE AT THE BROOK"

(for Piano)

By Leroy B. Campbell

This set of pieces is chiefly remarkable for the care and skill shown in the editing. Each one has a photograph of the composer on the cover and on the inside cover a biographical sketch of the composer, list of some of his chief compositions and a very careful analysis of the subject matter, form and structure of the composition as well as an outline of the poetic idea which is intended to be expressed by the music and the method of study. This also carries a complete glossary of the Italian words used in the music with their pronunciation and meaning. All of these compositions are short melodic studies and are intended for beginners, ranging as they do from grade one to grade three. Musically they are uniformly attractive and will be sure to interest children and encourage faithful practice.

Quite apart from the excellence of the music these pieces are valuable to the teacher because of the large amount of information included in the remarks added to them and the questions which follow. Nothing is left to chance, and the pupil's attention is brought to bear upon the very qualities of artistic playing which are most frequently either neglected or put in such a way that they are felt by the pupil to be entirely subordinate to mere mechanics. The pupil is asked to describe methods of study and of memorizing, to give an outline of the requisite expression and the reasons for it, to tell what phrasing is and how it should be accomplished, and a wealth of other detail that many teachers, failing the aid of so valuable a guide as these pieces offer, merely teach by rote or imitation without caring whether or not the student knows the whys and wherefores of it.

The prominence given to the educational side of these works is perhaps best expressed by space. For instance, a piece of music that occupies only one page, twenty-four bars, has three pages of instructive notes and questions. This is certainly as it should be. The piece may be learned, as a mere piece, in a very short time, and probably not understood by the pupils in the smallest degree, this is too often the case with a certain class of teachers, owing, probably, to ignorance. But the teacher must be wilfully neglectful who would teach these pieces in this way, and the pupil would be sure to ask for an explanation of these directions and questions. It is thus a safeguard to the pupil as well as an aid to the teacher.

(G. Schirmer, New York and Boston)

THIRD SOLO BOOK (for the Piano)

By Angela Diller and Elizabeth Quail

This is the last book of the series, containing material for vocal and instrumental study, from the easiest to the most difficult—an excellent selection of pieces, beginning with an Old English minuet, continuing through French, English, German, Swedish and Italian pieces, all from grade three to four, with fingering and expression carefully marked. It is primarily intended for children, and so planned that they are not overtaxed. Most of the pieces are either folk tunes, familiar to many nations, or classics which all children must know, sooner or later, in order to become musically intelligent. The major and minor keys are utilized, but it is recommended that all the pieces be transposed into other keys. Quite a job! The Diller and Quail books may be used with any method.

THREE JEWISH MELODIES (for Violin or Cello)

By Joseph Cherniavsky

"Maz-Tov," "Die Yiddische Traern," and "A Freilachs"—meaning "Congratulations," "The Jewish Tears" and "Happiness" respectively—are in this set of three pieces. The first is a Jewish wedding dance, of course in the minor mode, as are all of the Jewish melodies, and most of it is loud, going with moderate speed. Harmonics played on the A string close the piece abruptly. "Jewish Tears" is played with mute, augmented seconds being prominent in the opening; then comes the first theme, with "slide" (glissando) on the D string, from D to G, a peculiar effect. The same is repeated on the G string, and the strange melody ends very softly on the dominant, creating an impression of expectancy. "Happiness" is also in minor, full of contrast, from very loud to soft, a period-close suggesting the Hungarian full close. Pizzicato effects abound, on open strings; there is a strain of eight measures only in major, and harmonics finish the gay, but curiously foreign, piece. Judea cannot be gay, as Christianity understands the word; in the midst of the gayety there is sorrow.

"TON COEUR EST UN TOMBEAU"  
("THY HEART IS LIKE A TOMB") (Song)

By Richard Hageman

"Thy heart is like a tomb where the portals are closed, While I kneel in the stillness of night to pray, begins the song (original French by Jacques Boria; English translation by Dr. Th. Baker), one of the high-class "art-songs" by the prolific Hageman. Where and when this busy Metropolitan opera conductor, coach and professional accompanist finds time to compose is a mystery; yet he is constantly at it, producing works of unusual musical beauty and import. The song is tranquil, with harp-like accompaniment, full of deep emotion. Dedicated to Sophie Braslau; for high and low voice. The cover: dark blues portray the lover kneeling at the tomb, with outstretched arms.

"NEL SILENZIO IMMORTAL" (Song)

By Leandro Campanari

"The Endless Silence" is a romance for high voice only, range required being from D below to A above the treble clef. The Italian poem is by Ada Negri; the English version by Dr. Th. Baker. Certainly any song by Campanari would be melodious, as is the case with this six-page work, in six flats, later in three sharps. It starts with improvised-sounding bass tones and chords; then the vocal part enters, slowly, with true Italian style, a big climax; further stressful effects occur, enthusiasm, a passionate outburst, ending on high tone. The accompaniment throughout supports the voice in fine style, the whole being almost in the style of an operatic aria. Dedicated "To Enrico Passalacqua."

Reimherr Again at Monticello

George Reimherr was heard again at St. John's Hall, Monticello, N. Y., on Wednesday evening, August 31, in an interesting program of songs by Sterndale Bennett, Fay Foster, Cecil Forsyth, Claude Warford, Frederick

Vanderpool, Edward MacDowell, Kathleen Clark, Arensky and Rachmaninoff.

Mr. Reimherr was in excellent voice and gave each song with exquisite interpretation. Mr. Vanderpool's "Red Petals" and Fay Foster's "Little Ghosts" made a fine impression. Edna Sheppard was the assisting artist; she played "The Lark" by Balakirew, two Chopin etudes, Liszt's A flat major etude and Debussy's danse. She is a worthy artist and her accompanying left nothing to be desired.

Busy Season for Letz Quartet

Last season the Letz Quartet played seventy-three concerts in all, of which twenty-three were in New York City alone. Already sixteen New York appearances are announced for next winter, including three subscription concerts and three each at Columbia University and the Brooklyn Institute of Arts and Sciences. The quartet will also give a series of six Sunday evening concerts at the New York Educational Alliance. Other new dates booked include Abbott Academy, Andover, Mass.; the Philharmonic Society, Newport, R. I.; the Melody Club, Norfolk, Va.; the Wednesday Club, Harrisburg, Pa., and the Tuesday Musical Club of Springfield, Mass. The season for the Letz players will open at the Pittsfield Chamber Music Festival in September.

Summer Engagements for Mina Dolores

Many engagements have been filled by Mina Dolores, soprano, during the summer months. She sang once in July and once in August at Willow Grove with the Wasili Leps Symphony Orchestra, and there was a week's engagement in Baltimore in July and another week in Atlantic. There also was an appearance for the soprano in Ocean City, and August 20 found her singing in Coatesville. According to the Coatesville Record, she won her audience immediately and received a wonderful ovation in the way of applause that fairly shook the building.

Distinguished Guests Visit George Hamlin

Galli-Curci and her husband, Homer Samuels, who are spending the summer at their home in the Catskills, took a flying trip recently to Lake Placid, in the Adirondacks. While there they paid a visit to George Hamlin in his attractive Swiss chalet, where Mr. Hamlin has his summer studio.

Mr. Hamlin has had a very busy season, and in August had to refuse pupils who desired instruction from him. He was scheduled to reopen his winter studio in New York about September 10.

Estelle Wentworth to Tour with Jules Falk

Estelle Wentworth sang at Atlantic City, N. J., with J. W. F. Leman and his symphony orchestra on August 21 and 28. There was the largest attendance of the season at the concert on August 21. This is Miss Wentworth's fourth year at Atlantic City. Her 1921-22 season opens in Detroit, Mich., September 29, and the following day she will appear in recital in Toledo. November 14 there will be a joint recital with Jules Falk, violinist, in Washington, D. C. Miss Wentworth also will appear on tour with Mr. Falk in Virginia and New Jersey.

A Musical Fair

Vienna, August 26, 1921.—The great Vienna Fair ("Messe"), which is to open early in September and will run for two weeks or more, although primarily a commercial enterprise, takes account of all the arts and crafts to an unusual extent. There will be separate "Messen" for the graphic arts, literature and the printing arts, music, and even the movies. As might be expected of Vienna, there will be much music making—in fact, a regular music festival. This will include special performances of Mahler's gigantic eighth symphony, under the baton of Bruno Walter, and Bruckner's great F minor mass.

Dobkin and Wolfe Open Studios in New York

Dimitry Dobkin, tenor, pupil of Augusto Brogi of Milan, Italy, and Jacques Wolfe, pianist, opened studios in New York on September 1 at 39 East Fifty-third street.

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Advanced pupils will participate in an educational trip to Europe which again will be undertaken during May, June, July, 1922.

Address applications to:  
Miss Pollion, Secretary Hotel Majestic, New York  
Knabe Piano



## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

## PRIZES.

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

Mana-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes November 1, 1921.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

The California Federation of Music Clubs announces that it will give prizes for the best compositions by California resident composers in two classes as follows: Class 1—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements. Prize \$300. Class 2—State song (words may be obtained from committee October 1, 1921). Prize for music, \$50. The competition is only open to composers who are citizens of the United States and have been residents of California for at least one year. The manuscript for the chamber music must be submitted on or before January 1, 1922, but no composition will be accepted earlier than December 1, 1921. All manuscripts must be sent, charges prepaid, to American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in coöperation with the Double Quintet Society of Turin, announces an international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp. An indivisible prize of 5,000 lire will be assigned to the work which proves deserving of it. A second prize of 3,000 lire, to be divided or not according to the judgment of the jury, will be allotted to the work or works which are considered as being the next best after the first one rewarded. The limit for the receipt of manuscripts is fixed for December 21, 1921. Complete details of this competition will be found in the MUSICAL COURIER for August 18, page 20.

Two prizes are offered by the Paderewski Prize Fund. The first is for \$1,000 for the best symphony, and the second for \$500 for the best piece of chamber music, either for strings alone or for piano or other solo instrument or instruments with strings. This contest has been extended from September 20 to December 31, 1921, in order to allow competitors more time. Manuscripts should be sent to Elizabeth C. Allen, secretary of the Paderewski Fund, at the New England Conservatory of Music, Boston, Mass.

The Royal Philharmonic Academy of Rome offers two prizes for chamber music compositions for Italian composers. The first is for a sonata for violin or cello and

piano, the second for two compositions for four solo voices, soprano, contralto, tenor and bass, with piano accompaniment. The prize in each case is five hundred lire. Compositions must be received at the Academy on or before December 31, 1921.

## SCHOLARSHIPS.

Philip Berolzheim, city chamberlain, and Mrs. Berolzheim offer free organ scholarships at the Guilman Organ School. Candidates must be eighteen years of age or over, and all applications be in by October 1. Further particulars can be secured through Dr. William C. Carl, Hotel Van Rensselaer, 17 East Eleventh street, New York City.

The Chicago Musical College (624 South Michigan Boulevard) offers seventy-three free scholarships, which together with other scholarships awarded are of the value of \$20,000. These are thus divided: Piano department, thirty-seven;

vocal department, sixteen; violin department, fourteen; expression department, five; department of dramatic art, one. These prizes entitle the winners to free instruction for a period of one school year of forty weeks. Free scholarships are awarded only to those who are financially unable to undertake their own artistic education. Those interested who are able to pay something for their instruction may apply for a partial scholarship.

The American Academy in Rome announces a competition for the Frederic A. Juilliard Fellowship in musical composition. The Prix de Rome is open to unmarried men of American citizenship. The winner will have the privilege of three years' residence in the Academy in Rome, with opportunity to travel during six months of each year. He will receive an annual stipend of \$1,000 and traveling expenses not to exceed \$1,000 annually. An application blank can be secured from C. Grant La Farge, secretary, 101 Park avenue, New York. Applications must be entered by October 1.

## Fontrese Under New Management

Marguerite Fontrese, the American mezzo soprano, now is under the management of B. Rosenheimer. During the warm months the singer coached twice a week, and is in excellent condition to fill the many concert engagements which will be hers this season.

Transcontinental Tour Begins With NEW YORK RECITAL, CARNEGIE HALL, Friday Evening, October 28, 1921

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Last season Olga Steeb played for Mr. Gabrilowitsch. This season she is engaged as piano soloist with the Detroit Symphony Orchestra, Mr. Gabrilowitsch conducting.



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## WHERE THEY ARE TO BE

- Althouse, Paul:**  
Buffalo, N. Y., October 4.
- Beale, Kitty:**  
Lexington, Ky., October 10.
- Bocca-Fusco, Francesco:**  
Bangor, Me., October 7.  
Portland, Me., October 11.
- Campbell-McInnes, J.:**  
Ridgewood, N. J., October 12.
- Chapman, William R.:**  
Bangor, Me., October 6-8.  
Portland, Me., October 10-12.
- Coffin, Nelson P.:**  
Worcester, Mass., October 3-7.
- Coxe, Calvin:**  
Yankton, S. D., September 23.  
Canton, Ill., October 3.  
Astoria, Ill., October 4.  
Jacksonville, Ill., October 5.  
Belleville, Ill., October 6.  
Quincy, Ill., October 7.  
Alton, Ill., October 10.  
Greenfield, Ill., October 11.  
Benton, Ill., October 12.  
Johnston City, Ill., October 13.  
Marion, Ill., October 14.
- Crosby, Phoebe:**  
Bangor, Me., October 7.  
Portland, Me., October 11.
- Curtis, Vera:**  
Ridgewood, N. J., October 12.
- Dilling, Mildred:**  
Buffalo, N. Y., October 4.
- Ellerman, Amy:**  
Yankton, S. D., September 23.  
Canton, Ill., October 3.  
Astoria, Ill., October 4.  
Jacksonville, Ill., October 5.  
Belleville, Ill., October 6.  
Quincy, Ill., October 7.  
Alton, Ill., October 10.  
Greenfield, Ill., October 11.  
Benton, Ill., October 12.  
Johnston City, Ill., October 13.  
Marion, Ill., October 14.
- Eyman, Katherine:**  
Buffalo, N. Y., October 6-7.
- Fanning, Cecil:**  
Buffalo, N. Y., October 6.
- Fonariova, Genia:**  
Bangor, Me., October 7-8.  
Portland, Me., October 11-12.
- Galagher, Charles E.:**  
Worcester, Mass., October 5.
- Gilbert, Harry M.:**  
Buffalo, N. Y., October 3-8.
- Guarneri, Fernando:**  
Bangor, Me., October 6-7.  
Portland, Me., October 10-11.
- Hackett, Arthur:**  
Buffalo, N. Y., October 7.
- Hamlin, George:**  
Buffalo, N. Y., October 5.
- Hart, Charles:**  
Lexington, Ky., October 19.
- Hempel, Frieda:**  
Liverpool, England, October 11.
- Hill, Ernest J.:**  
Bangor, Me., October 7.  
Portland, Me., October 11.
- Hinkle, Florence:**  
Buffalo, N. Y., October 3.
- House, Judson:**  
Worcester, Mass., October 6.
- Howell, Dicie:**  
Raleigh, N. C., October 13.  
Superior, Wis., October 24.  
St. Paul, Minn., October 26.
- Kemper, Ruth:**  
Buffalo, N. Y., October 6-7.
- Kerns, Grace:**  
Worcester, Mass., October 6.
- Land, Harold:**  
Worcester, Mass., October 6.
- Liebling, Estelle:**  
Worcester, Mass., October 5-6.  
Buffalo, N. Y., October 7.
- March, Delphine:**  
Buffalo, N. Y., October 5.
- Marchetti, Attilio:**  
Bangor, Me., October 8.  
Portland, Me., October 12.
- Marshall, Charles:**  
Bangor, Me., October 8.  
Portland, Me., October 12.
- Martinelli, Giovanni:**  
Lexington, Ky., October 10.
- Meador, George:**  
Worcester, Mass., October 5.
- Meisle, Kathryn:**  
Buffalo, N. Y., October 4.
- Meldrum, John:**  
Buffalo, N. Y., October 3.
- Middleton, Arthur:**  
Buffalo, N. Y., October 3.  
Worcester, Mass., October 6-7.
- Moneriff, Alice:**  
Ridgewood, N. J., October 12.
- Moore, Francis:**  
Buffalo, N. Y., October 3-6.
- New York Trio:**  
Bangor, Me., October 7.  
Portland, Me., October 11.
- O'Hara, Geoffrey:**  
Buffalo, N. Y., October 3-4, 8.
- Orell, Lucelle:**  
Buffalo, N. Y., October 6-7.
- Patterson, Idelle:**  
Buffalo, N. Y., October 6.
- Patton, Fred:**  
Worcester, Mass., October 5-6.
- Polk, Grace Porterfield:**  
Buffalo, N. Y., October 4.
- Price, James:**  
Ridgewood, N. J., October 12.
- Ponselle, Rosa:**  
Bangor, Me., October 6.  
Worcester, Mass., October 7.  
Portland, Me., October 10.
- Pollain, Rene:**  
Worcester, Mass., October 3-7.
- Reddick, William:**  
Buffalo, N. Y., October 3-5.
- Roberts, Emma:**  
Buffalo, N. Y., October 5.
- Schillig, Ottilie:**  
Worcester, Mass., October 6-7.
- Shearer, J. H.:**  
Buffalo, N. Y., October 8.
- Sturkow-Ryder, Mme.:**  
Buffalo, N. Y., October 5.
- Van Emden, Harriet:**  
Stockbridge, Mass., September 22.
- Van Gordon, Cyrena:**  
Buffalo, N. Y., October 4.
- Vertchamp, Albert:**  
Buffalo, N. Y., October 5.
- Wagner, Grace:**  
Buffalo, N. Y., October 4.
- Wentworth, Estelle:**  
Detroit, Mich., September 29.  
Toledo, Ohio, September 30.
- White, Roderick:**  
Chicago, Ill., October 7.
- Yorke, Helen:**  
Bangor, Me., October 8.  
Portland, Me., October 12.
- Zoellner String Quartet:**  
Buffalo, N. Y., October 3-4.

bit as far advanced as her sister-countries in dancing." Miss Moller said, however, that America is ahead in other respects. No one needs to go abroad for music and our phonograph records are much finer than Europe's. Our stores, according to the dancer, are better, and there is no comparison with the women on the avenues. The American women are smarter.

In a few weeks Miss Moller will open a new Theater for the Dance in New York, an announcement of which will be made shortly. J. V.

### Allen R. Stewart Wins Praise

Allen R. Stewart, pianist, teacher and accompanist, of Reading, Pa., has in his possession many letters from prominent musicians and laymen complimenting him upon his art.



ALLEN R. STEWART,  
Pianist.

Mr. Stewart is a graduate of the Albright College (Myerstown, Pa.), and also studied piano, organ and theory with Claude Maitland Griffith in New York. According to reliable reports, Mr. Stewart has filled a number of positions as organist and choirmaster in Reading and has been most successful as a teacher of piano. In a letter written in 1917, C. A. Bowman, dean of Albright College, stated that Mr. Stewart is a young man of excellent musical ability. In another communication, penned at the same time, L. Clarence Hunt, president of Albright, was of the opinion that Mr. Stewart is a young man of excellent character, good native ability, and entirely dependable in whatever work he may assume.

### Roselle with Universal Concert Bureau

Anna Roselle, soprano of the Metropolitan Opera Company, is under the management of the Universal Concert Bureau.

### Helen Moller to Open New Theater of the Dance

Helen Moller, the dancer, is back from Europe! Looking delightfully fresh and charming—and thoroughly alive—she brought with her some interesting ideas about the dance in America as compared with Europe. "Yes," she told a MUSICAL COURIER representative, "I feel most satisfied and delighted with what we did over in



HELEN MOLLER  
in "Song of Autumn," for  
which she posed while in  
France, just before leaving  
for America.

pupils. It teaches a girl to create in any sphere of life! Our America is so wonderful that I want to see her every

France. While I was there I had an offer also to teach this season in a very fine girls' school. Over on the other side they seem to understand this work and it is taught in all the fine schools. In London, dancing is taught in the public schools as part of their musical as well as physical training. Every day the children take off their shoes and stockings and dance on a green velvet carpet. And how they love it! The time is coming, I believe, when our own schools will do the same and they will understand that the best and first way of teaching a child music is through the movement of the body. It is such a pity that more real people do not take hold of this work and spread it in America. Instead, it seems our few teachers who could teach it are going abroad to stay, some saying America will not support them."

"And did everything go successfully at your summer school in France?" asked the listener, knowing that previous reports had admitted this.

"Splendidly," Miss Moller returned. "Such a wonderful musical development and soul development the work gives to pupils. It teaches a girl to create in any sphere of life! Our America is so wonderful that I want to see her every

FREDERICK H.

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**"The Beggar's Opera" Coming Again**

That delightful old classic of Merrie England of the early eighteenth century, "The Beggar's Opera," written by John Gay, which for the past two years has been playing to capacity houses at the Lyric Theater, Hammersmith, London, will come to America for a transcontinental tour during the coming season. Arrangements for this tour are



SCENE FROM "THE BEGGAR'S OPERA."

in the hands of Catharine A. Bamman. "The Beggar's Opera" was first produced in London in 1728. It was written as a satire upon the politics of the day and was considered very shocking indeed. It was a great hit and established a precedent for a lengthy run. It held its own on the boards for a period of over 170 years, and with each revival was a conspicuous success. In 1751 it was brought to this country and the annals relate that as the impresario failed to pay the passage money for his players they had to wash decks and attend in the scullery to work their way over. The dispute between Alexander Hamilton and Aaron Burr was said to have been over the Polly Peachum of that production, moreover we are told that it was George Washington's favorite play. Certain it is that it was the first musical comedy to be produced in America. The company now playing it was in America for a brief season last year, and the record these players left has made the tour of the present season one of the looked for events.

**National Theater Ideal for Concerts**

The Empire Concerts, 35 Mount Morris Park, announces that it will manage a series of ten Sunday night "pop" concerts at the new National Theater on Forty-first street, just west of Broadway and around the corner from the Metropolitan Opera House. Well known soloists will be engaged for the series and a number of recitals will also be held at the theater, which is said to be an ideal concert hall. It was built by Walter Jordan, who is a patron of music and has been associated with various musical enterprises for some years. There is a seating capacity of 1,200, including twelve boxes. Tons of ground glass mixed with the concrete are said to have made the acoustics especially fine. Of considerably more interest is the fact that the theater is available to concert artists at a fee that is well within reason.

George Reimherr, the well known tenor, will be one of the first to appear in concert at the National Theater. He will be heard in a complete recital on November 13.

**Samoiloff to Resume Teaching October 5**

Lazar S. Samoiloff, eminent vocal instructor, who accompanied Rosa Raisa, Rimini, and others to South America as vocal coach, announces through his secretary that he will resume instruction in his studios, Carnegie Hall, New York, October 5. Various photographs have been received showing Mr. Samoiloff in the midst of merry parties, consisting of eminent opera stars.

**Langenus with N. Y. Chamber Music Society**

Gustave Langenus, clarinetist, again will occupy the position of leader of the winds of the New York Chamber Music Society. Mr. Langenus collaborated with Miss Beebe when the society was formed and acted as co-director for one season. With the exception of a few months, he has led the wind choir for the entire seven years of achieve-

ment of this organization. Mr. Langenus is the author of a number of books, among them "Clarinet Method" in eight volumes and "Virtuoso Studies and Duos." His "How to Interpret Cadenzas" will be issued in the near future.

**Numerous Bookings for Kathryn Meisle**

Word of the arrival of the new American contralto, Kathryn Meisle, the 1915 national prize winner of the N. F. M. C., is spreading rapidly. The booking of dates for the coming season is assuming goodly proportions, not only in numbers but even more so in quality. Not one unimportant engagement can be found on the list, and Manager Hanson now feels that at last an American born and American trained artist is being given a chance by leading societies and local managers on her impresario's recommendation and personal assurances. This is a result which is generally not achieved by managers of American artists, but strange to say, is being obtained for artists imported from Europe, even though their names be totally unknown to the American public, managers, and societies.

Referring in appreciative terms to the recent engagement of Miss Meisle by some of the most discriminating of managers and clubs, and more in particular to a contract signed this week by Carlo Fischer, manager of the Minneapolis Symphony Orchestra, for an appearance of Miss Meisle with the orchestra in Minneapolis, Mr. Hanson spoke with great vehemence of the indifference shown to our American golden throated artists who are compelled to advertise heavily, to spend large sums on general propaganda and advance traveling by their agents in order to obtain any recognition at all—and while admitting that Europeans have some great shining stars, both on the operatic and on the concert stage, whose appearances in this country would be not only interesting to music lovers, but also useful in the highest degree, as they bring new ideas, new methods and new viewpoints. And while Mr. Hanson personally is not at all averse to earning money

by bringing over such European stars of the first magnitude, he condemns most emphatically the erroneous ideas that European artists have about the fees which they are entitled to receive in this country, fees out of all proportion to what they are really worth here and totally out of proportion to the fees paid to American artists. "Mind you," Mr. Hanson stated, "when I emphasize the word 'artist' I am not speaking of young beginners or people without any real musical worth." Last year, he said, he was negotiating with a German soprano and a German contralto, both stars of the first magnitude, and he obtained an option. However, when he offered the contralto a liberal contract, including twelve well-paid appearances with the Chicago Opera Association, she raised her demands about forty per cent. the moment the good news was cabled to her. She did not consider the option given as binding. As soon as Mr. Hanson heard of this from his agents, he broke off negotiations without any further parley. Moreover, Mr. Hanson said that he could not entirely blame the artists on the other side, but some of the American managers who insisted upon getting contracts from these new people were the chief sinners.

But the trouble really lies with the American managers and societies, he insisted. "What do our women in command answer when you come along to offer American artists?" he argued. "In most instances they just brush aside the introductory remarks, the programs and the press notices, and with the sweetest smile in the world, in almost every instance, these women state that they cannot engage an American artist because their society must engage money-making stars for their respective course."

"One can talk on this subject for hours and hours," said Mr. Hanson, "but I will abstain from it at the present moment for I am so delighted with the reception given Kathryn Meisle that probably the propaganda made during the last few years on behalf of the American artists, has fallen on fruitful soil. But the question, nevertheless, demands close observation." X.

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**ACROSS THE COUNTRY**

Asheville, N. C., September 7, 1921.—Agnes K. McLean, of Boston, Mass., has been appointed music supervisor of the Asheville city schools. She succeeds Willis J. Cunningham, who has held the position for several years with eminent success and who recently resigned to accept the appointment of director of music in Tusculum College at Greenville, Tenn. Miss McLean is a graduate of the New England Conservatory of Music and has had experience as instructor in some of the leading colleges and large cities of the country. She held the chair of music in the Florida State College at Tallahassee for two years. In coming to Asheville she is given a wide field in continuing the work carried on by the former supervisor as well as in developing many of the original methods which she has successfully introduced in many of the institutions with which she has been connected.

The Aeolin Choir, under the direction of Mr. and Mrs. Crosby Adams, has resumed its work after the summer vacation. This organization rendered a number of excellent concerts here last season, and plans already practically formed point to a much more brilliant list of achievements for the opening season. The Aeolin Choir studies and interprets the highest standards of choral music and its activities have been for several years a vital force in the musical growth of this city.

Astoria, Ore., September 6, 1921.—The Pacific Coast Norwegian Singers' Association held its sixteenth Sangerfest, September 3, 4 and 5. Concerts were held in the city's new million dollar auditorium on Pier 3 of the Astoria Port Docks. At the opening concert a special feature was the singing of Mabel Riegelman, soprano, who delighted in two groups which included "Voi che sapete" from "The Marriage of Figaro," "Songs My Mother Taught Me," by Dvorak, and "Lo! Here the Gentle Lark," by Sir Henry R. Bishop. Magnus N. Peterson, tenor, also contributed to the success of the program with the aria "Chi Gelida Manina," Puccini, two Norwegian songs, and Robert C. Clark's "Blind Ploughman." He also sang several solos with the chorus. The festival orchestra and chorus were heard in numbers by Grieg, Key, Borg, Reisiger, Soderman, Andrews, Rhys-Herbert and Beschnitt.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Billings, Mont., September 5, 1921.—The Loeckamp Conservatory of Music will have the largest enrollment in its history, in all departments. Piano, voice, pipe organ, harp, violin, etc., are taught by leading music teachers of Montana. Prof. Marvin Geere, who has accepted the post as head of the Conservatory, comes from Baker University at Baldwin, Kansas, where he has been for nine years. Mattie Buchanan, one of the leading teachers of the state, will head the piano department this season.

Mrs. Ragsdale will conduct a private studio in Billings this year and will not be associated with the Loeckamp Conservatory.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio, September 8, 1921.—Columbus will have another concert series this year, in addition to the Quality Concerts and the Women's Music Club course. Ralph D. Smith will manage a course of concerts called The Musical Series, and will present several stellar artists. He has announced for October 17, Geraldine Farrar, soprano; Edgar Schofield, baritone, and Ada Sassoli, harpist. Sergei Rachmaninoff will give a program November 16, and Fritz Kreisler on January 20. All the concerts will be held in Memorial Hall.

Davenport, Iowa.—(See letter on another page.)

Erie, Pa., September 12, 1921.—While the Erie music season will not be in full swing until October, enrollment at Erie Conservatory of Music and in the studios now open, together with plans announced by orchestras, bands and school groups, indicate a most active season. Local organizations are making extensive plans for concerts, and the Artists' Course will present a series of unprecedented merit.

Following a successful summer term, the Erie Conservatory of Music opened the fall semester September 1 with a record enrollment in the various branches. The teachers and classes include: Principal Peter Le Sueur, piano, organ, harmony, theory; Charles Le Sueur, piano, organ and violin; Helen M. Hilton, piano; Clara A. Babcock, voice; Doris C. Solomon, piano; Charlotte A. Masten, mandolin and guitar; Mary L. Wray, piano; Winifred Le Sueur, elocution. The first student recital will be held at an early date.

Plans for the season's activities of The Erie Symphony Orchestra include six concerts, two to be given in connection with the Community Chorus. According to present plans, the series will start in November and conclude in May. Fifty-four players are included in the orchestra with Henry B. Vincent as conductor.

Galli-Curci, Pavlowa, Jascha Heifetz, Florence Macbeth, Merle Alcock, Yolanda Mero, Alan McQuahe, Guy Maier and Lee Pattison, and others, are announced by Eva McCoy as attractions on the 1921-1922 Artists' Course.

The Erie Philharmonic Orchestra, Eugene E. Haesner conductor, has started rehearsals. The orchestra will accompany the choir of Central Presbyterian Church in performances of "The Messiah" and "Elijah," so Mr. Haesner announces.

Fresno, Cal.—(See "Music on the Pacific Slope.")

Lawrence, Kans., September 7, 1921.—Dean H. L. Butler, of the School of Fine Arts at the University of Kansas, has announced the engagement of the following artists and organizations for the University concert course. This will be the nineteenth annual course of concerts offered at the University. Mabel Garrison will open the course with a recital October 31. Vera Poppe, cellist, and Laura Reed Yaggy, a Kansas violinist, will appear in joint recital November 22. Cecil Fanning, baritone, with H. B. Turpin, accompanist, will sing December 7. February 15, Ignaz Friedman, the celebrated Polish pianist, will be the attraction. The Flonzaley String Quartet will appear in

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NEW YORK RECITALS ARRANGED



Lawrence for the third time March 22. Theo Karle, tenor, will sing in April, the exact date to be announced later. The seventh and eighth concerts of the series will be given by one of the noted symphony orchestras of the country. Music lovers in Lawrence and students at the University can hear all eight concerts for \$4 or \$5, by buying a season ticket. Lawrence prides itself on the fact that no city in the United States has as fine music at a lower price.

Faculty concerts at the University already arranged for are as follows: pianists, Iliff Garrison and Mabel Leffler; vocalists, Elwin Smith, tenor, and Marcelle Privat, mezzo-soprano; violinist, Edward F. Kurtz; organists, Charles S. Skilton and Gustave Soderlund. Other faculty recitals will be announced later.

Music students in the School of Fine Arts will give a private recital each week during the year and a public recital every three weeks. Two concerts each will be given by the University Orchestra, Men's Glee Club, the Women's Glee Club and the University Band.

Dean H. L. Butler has already been engaged for twenty-seven recitals in Kansas during the coming season. He will be assisted by Florence H. Butler, reader, and a pianist from the Fine Arts faculty.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Nashville, Tenn., September 8, 1921.**—An interesting event of the summer music season was a recital on August 31 at the Bellemeade Club by Charles Stratton, tenor, of Clarksville, Tenn. He gave a delightful program of arias and songs by well known composers. Mrs. Henry M. Lupton, of Clarksville, assisted at the piano.

Another enjoyable event at the Bellemeade Club was a recital on September 4 by Neida Humphreys, lyric soprano of the Costanzi Grand Opera, Rome, Italy. Her program, which Mrs. W. C. Hoffman accompanied, was one of much beauty. The favorite numbers were "Vissi d'Arte" from "Tosca" (Puccini), the aria from "La Traviata," and "The Swallows," Del Acqua.

F. Arthur Henkel, conductor of the Nashville Symphony Orchestra, who has been on a musical pilgrimage in the North, has returned to Nashville and is taking up the work of the coming season with renewed vigor. Eight concerts are planned for the coming season in addition to the children's programs, which will be given on Saturday forenoons for the school children. A number of soloists have been engaged for the coming season.

The management of the Ryman Auditorium has booked a concert season of six numbers, which includes some of the best known artists. In addition to this, a lyceum course of eight numbers will be given.

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**Racine, Wis., September 2, 1921.**—Dissatisfaction with the comparatively small number of band concerts provided for this city during the summer months led to a series of additional concerts on a subscription basis, arranged for by the Racine Elks Club. The Elks not only furnished the band, but turned over a large balcony overlooking a municipal lakefront park as a bandstand. The subscription concerts were scheduled so as not to conflict with the regular park series, and drew enormous crowds.

The Racine Rotary Club was treated to an unusual program at one of its August meetings, when Frederick Schulte was called upon to furnish the entertainment, and brought his brother, Karl, to the city for the occasion.

Karl Schulte has been a member of the Chicago Sym-

### Danise Returns to New York

One of the first Metropolitan stars to return to New York is Giuseppe Danise, baritone, who achieved such remarkable success at his debut with that organization last season. Mr. Danise arrived on the S. S. Santa Ana on August 29 after many interesting experiences in Havana, Cuba, and Lima, Peru, having appeared in opera in both these cities, where he was loudly acclaimed.

Mr. Danise left New York last May for Havana, where he sang Hamlet and Otello. The Cubans, he says, are a music loving people, full of warmth and melody and of an excitable temperament like all the Latins, but they are not yet deeply interested in the music of Wagner, Strauss or any of the moderns, still preferring the swinging rhythms and melodic phrases of Verdi.

Leaving Havana, Mr. Danise stopped for a short time in Panama on his way to Lima, an alligator hunt being the big event of his visit. A luncheon party was arranged by the President of Panama and a trip to the Rio Bayamo, a distance of about four hours by motor launch. Here the wary alligators basked by the dozen in the sunshine on the muddy banks of this narrow tropical stream. It is customary to approach very cautiously the sleeping gator and use the gun before he has a chance to become aroused, but seeing a huge one—an enviable prize—in mid-stream, Mr. Danise insisted on leaving the launch in a canoe and pursuing the man-eater, which was eighteen feet long. With the cunning of an Iago, he managed to shoot the reptile, and when more of the hunters arrived on the scene in a rowboat they contrived a noose and dragged it ashore.

After eight days in Panama, Mr. Danise went on for the opera season in Lima, Peru, where he sang in "Otello," "Hamlet," "Tosca" and "Barber of Seville." He found the Peruvians of a calmer nature than the Cubans and, al-

though lovers of music, the season was not a success financially. The government, it seems, often bought up tickets and gave them to charitable institutions, but other governmental operations are not so pleasing to the people and the "powers that be" are rather unpopular since they have exiled nearly four hundred aristocratic families from Lima. One of these exiles appears in the accompanying picture standing at the left of Mr. Danise.

Two of the Metropolitan novelties this season will have Mr. Danise in the cast, "Roi D'Ys" and "Snegourochka."



GIUSEPPE DANISE

(marked with cross) helping to pull in a man-eater of eighteen feet in length which he shot while in Panama, on the River Bayamo.

Danise spoke with great enthusiasm of the part of Iago in "Otello" as a medium for the use of intellect and interpretative power besides voice. He feels that this combination constitutes the perfect presentation, and prefers roles of this character to the bombastic heroes whose force must of necessity be concentrated upon vocally "raising the roof."

D.

phony Orchestra for some years, and was at the time playing with the Ravinia Park organization. He is a violinist of recognized merit, and the program he gave for the Rotarians, accompanied by his brother at the piano, was worthy an artist.

Artists of note participated in a benefit concert held at the Elks' Club early in August under the auspices of the Junior League. Karl Schulte, violinist of the Chicago Symphony Orchestra, arranged the program and secured the talent. Solos by Carl Brueckner, cellist of the Ravinia Park Orchestra; Bertha James Gilbert, soprano, of Chicago, and Karl Schulte, himself, and selections by a trio composed of Karl Schulte, violin; Carl Brueckner, cello, and Frederick Schulte, piano, were the features of a well-balanced program.

**Seattle, Wash.**—(See "Music on the Pacific Slope.")

### Gerhardt and Letz for New London Course

Two of the numbers to be given in the course of concerts at Connecticut College, New London, Conn., have been chosen from the Daniel Mayer list of artists. Elena Gerhardt, assisted by Coenraad V. Bos at the piano, will give a recital on January 12, and the Letz Quartet will play there on March 13.

### Dallas Music Day

In a recent issue of the MUSICAL COURIER the Music Day which is to be held in Dallas, Tex., on September 25, was inadvertently referred to as its first, whereas that city claims the distinction of having been the first to inaugurate the idea, it having originated several years ago in the fertile brain of Mrs. A. L. Harper.

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## CHICAGO NOW BOASTS OF ANOTHER ORCHESTRA

The Chicago Solo Orchestra, with Eric DeLamar as Conductor, Has Been Organized from Members of the Chicago Symphony—New Concertmaster and Soloists for Conductor Stock's Orchestra Announced—Items of General Interest

Chicago, Ill., September 17, 1921.—The Chicago Solo Orchestra, Eric DeLamar, conductor, has been organized for an initial series of concerts in Chicago this season. It has the endorsement of Frederick Stock, conductor of the Chicago Symphony Orchestra, and of Frederick J. Wessels, the manager. Its players are to be members of the Symphony Orchestra. The new ensemble has a two-fold activity. New compositions written especially for this orchestra will be given first performances, and from the classic repertory will be taken works that are unsatisfactory under modern concert conditions, large halls and huge orchestras. No "arrangements" and no "cut-down" scores from the standard repertory will be used.

The organization of this orchestra follows Mr. DeLamar's thesis, stated some weeks ago in the *MUSICAL COURIER*, that orchestral music is not a matter only of a large roster of players, but that it also has its great possibilities in an artistic as in an economic aspect, and that there is gain in delicacy and nuance almost commensurate with the loss of sheer power and weight of tone. The composition of this ensemble gives every timbre of the full orchestra.

Fourteen instruments comprise the string body; one each of the woodwind families are represented—two horns, one trumpet, one trombone—and one general percussion player complete the list. Such instruments as the piano, the harp, the celesta may be added for extra effects. This ensemble cannot be confused with chamber music groups, for its treatment is on purely orchestral lines.

Several composers of national reputation have become interested in writing for this orchestra. David Stanley Smith, dean of music at Yale University, has completed a symphony for the first program. Novelties by Leo Sowerby, Mr. DeLamar, and two or three others whose names may not be announced for a week or so, are expected, together with a score from England.

Composition for such an orchestra is not for the amateur, who can cover up weaknesses with a blare of brass and drum. Strauss has produced remarkable music with a similar instrument, and the modern Russian literature boasts several striking examples. The completeness of this orchestra in its tonal resources offers a rich field for the creation of new music and the revival of forgotten classics as well; its size makes it a possibility in cities which cannot afford the expense of a full symphony orchestra.

F. WIGHT NEUMANN'S OPENING ANNOUNCEMENT.

F. Wight Neumann has returned to the city after spending the summer at Mackinac Island. Mr. Neumann is now

located in more spacious quarters at 144 Stevens Building, 16 North Wabash Avenue. Mr. Neumann will give his concerts the coming season at the Auditorium Theater, Cohan's Grand Opera House and the Playhouse. He will open his season at the Playhouse Sunday afternoon, October 9, at 3:30 with a recital by Edward Collins, the Chicago pianist, to be followed by recitals by Harold Bauer, Sunday afternoon, October 16, at the Playhouse, and Arthur Rubinstein will give a piano recital the same Sunday afternoon, October 23, at Cohan's Grand. Ossip Gabrilowitsch will be heard in piano recital Sunday afternoon, October 30 at the Playhouse. Franz Vecsey, the celebrated violinist, will make his first appearance in Chicago at Cohan's Grand, Sunday afternoon, November 6. The complete list of Mr. Neumann's attractions, including the Rachmaninoff and Kreisler dates, will follow in the near future.

MME. LINNE RETURNS FROM CALIFORNIA.

Mme. Ragna Linne has returned from California, where she spent her vacation, and has resumed her activities at the American Conservatory of Music.

A SON TO MR. AND MRS. HENRI MORIN.

Mr. and Mrs. Henri Morin announce the birth of a son, Philippe, on August 16. Mr. Morin will be remembered as the French conductor of the Chicago Opera Association last season.

CHICAGO MUSICAL COLLEGE NOTES.

The fall term of the Chicago Musical College opened last Monday, with the large reception hall and studios thronged with eager crowds of students already registered or waiting to arrange hours for their lessons. The remarkable size of the enrollment would point to a musical season of more than ordinary importance.

Orvin Sale, student of Frederik Frederiksen, has been engaged as head of the violin department of the Winfield College of Music, Winfield, Kans.

Inez Yaeger, vocal student of the college, has just obtained the appointment of vocal instructor at the Charleston Methodist College, Charleston, N. C.

Edward Collins, of the faculty, will open F. Wight Neumann's concert season with a piano recital at the Playhouse, October 9.

Christian Matthiesen, student of the college, has won great success with a series of records sung in Norwegian for the Victor Talking Machine Company.

ARIMONDI WRITES A BOOK.

Vittorio Arimondi, the giant basso and vocal instructor here, has received a very flattering offer from a large moving picture concern to act roles requiring a man of his ability and size. Arimondi, who is about six feet four, weighs around 360 pounds, but just the same he is light on his feet, and his experience in opera should be a great help to him should he accept the proposition. This offer is still under consideration, as Arimondi is so busy in his studio and in writing a Caruso anecdote book that a quick acceptance is improbable. It is interesting to know that both Caruso and Arimondi made their debuts in Petrograd the same evening in 1898. Arimondi's appearances there were due to Marcella Sembrich, who, having sung with the basso in Vienna, insisted that he be engaged in Petrograd.

MURIEL McCORMICK FETED.

On Saturday evening, September 10, at the residence of Dr. and Mrs. Menn, a birthday dinner was given in honor of the nineteenth anniversary of the arrival on earth of Muriel McCormick. In the center of the table was a

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miniature theater with all the paraphernalia of a large auditorium. On the stage appeared a little doll dressed as Mimi with the face of Miss McCormick. Then for dessert an enormous candy cake with nineteen candles was brought in. Aurelia Arimondi, teacher of Miss McCormick, was asked to sing, and although she had not appeared publicly in the last three years, she sang with telling effect the "Habanera" from "Carmen." Olga Menn, also a professional student of Mr. and Mrs. Arimondi, sang delightfully a group of songs. Her brother Paul, a lawyer of reputation and also gifted musically, disclosed his talent on the violin in a varied program. Among the other guests may be mentioned the Countess Uta Poppe, Mme. Alexander Moessie, Peter Diem, the great Stuttgart painter, and several others.

ORCHESTRA'S NEW CONCERTMASTER AND SEASON'S SOLOISTS.

Plans for the Chicago Symphony Orchestra's thirty-first season, which begins October 14, were announced this week. Jacques Gordon, of New York, has been engaged in Harry Weisbach's place as concertmaster. Among the soloists already engaged are mentioned: Paul Kochanski, Erika Morini, and Jascha Heifetz, violinists; Wilhelm Bachaus, Josef Lhevinne, Guy Maier, Lee Pattison, Serge Prokofieff, Yolanda Mero, Josef Hofmann, Ernest Schelling and Arthur Schnable, pianists; Maria Ivogun and Sophie Braslau, vocal; Vincent D'Indy has been engaged as guest conductor. There will be two series of children's concerts, each consisting of six concerts, on Thursday afternoons at four o'clock. One series will be given on the first Thursday afternoon of each month and the other on the third Thursday afternoon of each month, beginning November 17. The orchestra's regular series will consist of fifty-six concerts.

AMERICAN CONSERVATORY ITEMS.

The thirty-sixth season of the American Conservatory auspiciously opened Monday, September 12, the attendance exceeding that of last year. Besides the large registration from Chicago, students appeared in large numbers, from the State of New York to California. A significant feature is the fact that an unusually large proportion of the new students are prepared to enter the higher classes of the Conservatory.

The series of afternoon recitals, given annually by the American Conservatory, will open Saturday, October 1, with a recital by Phillip Warner, pianist, and Laura Turner, soprano, to take place at Kimball Hall.

Hans Münzer, the brilliant young violinist engaged for the faculty of the American Conservatory, from Leipzig, Germany, has begun his duties. He will appear in public recital the end of October.

The American Conservatory has two flourishing branch schools, the South Side school being located at 1133 East Sixty-third street and the North Side branch at 4611 Kenmore avenue.

The American Conservatory awarded over twenty-five free scholarships and a number of partial scholarships to students of unusual talent, who were unable to pay for their tuition.

I. L. & C. A. HOLDS CONVENTION.

The nineteenth annual convention of the International Lyceum and Chautauqua Association was held in the Gold Room of the Congress Hotel from Thursday, September 15, to Wednesday, September 21. Interesting programs were offered daily and many prominent musical artists provided a good part of the entertainment.

ARTHUR BURTON REOPENS STUDIO.

With an extremely large class, Arthur Burton, the distinguished Chicago vocal instructor and coach, reopened his Fine Arts Building studio this week. As usual, the season looks very bright for this popular mentor, whose pupils are doing him justice throughout the country.

OPERA ENGAGEMENTS FOR TREVISAN PUPILS.

More students from the class of that prominent vocal teacher, Vittorio Trevisan, have been engaged for opera. Horace Davis has been secured by Col. Savage to sing the tenor roles in his light opera, "Town Topics." G. Viviani, baritone, has been engaged by Fortune Gallo for his opera company.

JOSEPH MALKIN RETURNS FROM VACATION.

After a very pleasant vacation at Arcadia (Mich.), Joseph Malkin, the widely known cellist, has returned to Chicago to take up his duties as first cellist of the Chicago Symphony Orchestra. Little Anita, Mr. Malkin's gifted daughter, having studied with Alexander Roman, one of the best pupils of Leopold Auer, who spent the summer with the Malkins at Arcadia. Little Anita, who has made big

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progress in the art, also prepared the program for her Chicago recital, which will likely take place in January.

#### FALL ENROLLMENT AT BUSH CONSERVATORY SETS A RECORD.

It is not alone in numbers but also quality of artistic talent that marks the big fall enrollment at Bush Conservatory in the term which began September 12. The large proportion of returning students, those who come back year after year to this progressive institution, is a notable feature of the enrollment each season—no less this season than formerly.

The advance scheduling of time with the artist teachers prior to the opening of the term, has been exceptionally heavy this year, and would seem to give evidence that the general business depression has been more in the newspapers than in actual fact.

All sections of the country are represented in the enrollment, and an unusual number of students from foreign countries are to be found on the rolls of the institution.

The Free Master School of Bush Conservatory, founded by Charles S. Peterson with the cooperation of President Bradley, will be opened on Monday, September 26. The examinations for appointments to the classes will be held the week of September 19-24, and will be conducted by Edgar A. Nelson, Dean of the Master School, and the following artists, who will have charge of the various classes: Charles W. Clark and Boza Oumiroff, voice; Jan Chiapusso and Mme. Rive-King, piano; Richard Czerwony and Bruno Esbjorn, violin; Edgar A. Brazelton and R. Czerwony, in composition.

Each student who receives an appointment will be given instruction in the class of his department under these great masters for a period of two years, absolutely free of any expense. Applications for membership have been received from all parts of the country, from talented and advanced students who are anxious to take advantage of such a remarkable opportunity. The number in each class is limited to twelve at any one time.

Another feature of the coming season at Bush Conservatory is the Symphony Training School Orchestra. A full symphony orchestra has been established, complete in all sections, which will be under the direction of that great artist, Richard Czerwony. Such an opportunity to study orchestral scores under a master conductor like Czerwony, who was for several years concertmaster and conductor of the Minneapolis Symphony Orchestra, is a remarkable one.

Advanced students of all orchestral instruments can become members and attend rehearsals of the orchestra which will be held once a week. Several concerts will be given during the season, and the student orchestra will be an important part of the student opportunities of Chicago during the season. Application should be made at once.

All the masterpieces of orchestral literature will be studied, as the Bush Conservatory orchestral library is one of the finest in the country.

The student recitals, which are a prominent part of the season at Bush Conservatory, will be resumed the middle of October. They will be given as usual on Saturday afternoons, in the Recital Hall of the Conservatory Building.

The children's classes will be resumed the first of October, and as usual will be an especial feature of the Junior School. The early enrollment in the Junior School shows a remarkable growth over last season, when all available time was taken.

#### BUSH STUDENTS SECURE ENGAGEMENTS.

Ferd Eversman, who took the degree of Bachelor of Music at Bush Conservatory in June, 1921, and was an artist student of Herbert Miller, has been appointed head of the music department of the South Dakota Normal School at Madison (S. D.). Mr. Eversman and his wife, Mrs. Zella Fledderjohann Eversman, who also is a graduate of the Conservatory with the same degree as her husband, take up their duties this month.

Bertha Hagen, pianist, artist student of Edgar A. Nelson and Mme. Julie Rive-King of Bush Conservatory, has been appointed teacher of piano at Wesleyan University, Bloomington (Ill.).

Elsa Paulson, pianist, graduate of the class of 1921, has accepted an engagement in a prominent Lyceum company and will leave October 1 on a tour of the South and eastern states for twenty weeks.

#### TWO BUSY BEDUSCHI PUPILS.

Two professional pupils of Umberto Beduschi, the well known vocal teacher, sang for the Colonial Club on Saturday evening, September 17. Emily Ruby, mezzo soprano, and John Stevens, basso, were the pupils who reflected considerable credit upon their able mentor.

JEANNETTE COX.

#### Otto Weil in Salzburg

Salzburg, August 27, 1921.—Otto Weil, secretary of the Metropolitan Opera Company, and Mrs. Weil have been spending the last few days in Salzburg, arriving here from Vienna. The fact that Alfred Piccaver, the American tenor of the Vienna Opera, arrived here on the same day gave rise to the rumor that he was to be engaged for the Metropolitan, where he was a graduate of the opera school years ago—especially as Mr. Gatti recently heard him in Vienna. However, Mr. Weil denied—for publication, at any rate—that the Metropolitan would engage Mr. Piccaver at this time. He stated, however, that contrary to certain rumors, Maria Jeritz was positively going over, to create the leading role in Korngold's "Tote Stadt," and that he had just seen the Austrian prima donna at the Attersee, near here, where she is spending her holiday, to arrange some details about her passage. Mr. and Mrs. Weil left today for Ischl, Austria's most famous resort.

#### Lester Donahue Returns from Abroad

Lester Donahue, the pianist, has returned to New York after a considerable stay abroad.

## MUSIC IS SPIRITUAL—"JAZZ" IS PHYSICAL

By Effa Ellis Perfield

Musicians! We must be careful lest we "kill the thing we love"—music.

"Music has something holy; something unlike the other arts, it cannot paint anything but what is good."—Richter.

"Music is a higher revelation than all of their wisdom and knowledge."—Beethoven.

"Music does not understand, it feels."—M. Mericourt.

We profit from music, and even though we cannot understand, we appreciate and realize that even "jazz" is needed by some people. There are those who haven't even arrived at "jazz." Those in the "jazz" stage are really quite as far along musically as those who take a lovely melody and distort it with words that do not fit, and maintain they are upholding the good in music.

"Jazz" is a primitive expression—exaggerated. Music is a language.

Let us consider the process of unfoldment in self-expression in word language; perhaps then we can appreciate the same conditions in music language. First: The baby expresses with one word (one element of language); sometimes this word is poorly pronounced, but fond parents assure us that the baby says: "Mama." We appreciate and do not question it, but for a mature person to express in such a way would certainly not be called a language. These baby expressions: "Mama," "Drink," etc., are the result of physical needs. Second: The baby in a short while says two or three words: "Mama take" or "Baby, bye bye." We know what the baby means, but such construction of sentences is not for adults' use. The impulse which prompts expression is still physical. Third: Later the child expresses in sentences that are more nearly correct in form, depending on what it has heard. Still later it attains freedom and expresses with a real language because of the higher appeal.

So it is with music. First: Man enjoyed only the "tom-tom," because that was all he needed for the physical expression of his likes and dislikes. Later he heard high and low, which resulted in experiments of pouring water into the hollow log to wet the skin of his crude drum-head, in order to change its tone. Man understood and heard more and more. His needs became greater. Soon he made a whistle out of a stick, a flute out of a reed, a harp out of a tortoise shell. Thus "baby expressions" unfolded into the trinity of the orchestra: percussion, wood wind and strings.

Those who enjoy only "jazz" are primitive in their tastes and expressions. They have not much to say. They feel only pulse in music they lose the rhythm. They enjoy the beat—the physical.

"Jazz" is not true music.

What shall we do about it?

Replace evil with good.

How shall this be done?

Break away from tradition and give people music that they can understand. People must hear simple music and know what it is all about before we can expect them to appreciate a symphony concert. By simple music is meant folk melodies, and pieces in first and second grade. Do not present third and fourth grade before first grade. The process of unfoldment is gradual. People are hungry for music. They want to know it, but how can they when musicians play to themselves? The laity dare not even ask the genius a question for fear of exposing its ignorance.

Merely playing to people will not educate them. Read Shakespeare to a child and with nothing else it will never understand. It might enjoy hearing your voice, but the context would go "over its head." It needs fairy tales for its normal unfoldment.

In America we heap opera and symphony concerts upon the people when they have missed the folk lore. Let us go back and build on solid rock. There is only one way to do this—give the people real music with its meaning.

Musicians, including our best artists and orchestras, should give the people miniature recitals.

"What is a 'miniature recital'?"

It is a program of very, very, very simple pieces. Play each piece, then explain it—tell what it expresses. In private studios the audience may guess the name of the piece, etc. Play each piece in parts. Play the "questions and answers." Call attention to the melodic sequences. Play the melodic "patterns." Play the harmony of each measure. Call attention to the cadence feeling, the homotone, etc. Finally play the piece again. People like familiar music. We all like what we understand. Why not have "miniature recitals" daily during Music Week?

Make music a Universal Language.

#### Ruth Percy Sings Vanderpool Song

Ruth Percy, who has been on a very interesting concert tour in California all summer, writes that she had a fascinating experience when she sang in the Gladstone Auditorium in Portland, Ore., on July 17. There were 7,000 people present, and a most enthusiastic audience it was. Miss Percy, with her assistants, gave them a varied program, one of the most interesting features of the program being Frederick W. Vanderpool's "Ma Little Sunflower," which she used as a closing song, a particularly appropriate place for it.

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### Schumann-Heink Wins Ovation

The following article is reprinted in full from the Asbury Park (N. J.) Evening Press of September 6:

Ernestine Schumann-Heink appeared in the Ocean Grove auditorium last evening and received an ovation which set a record for musical events in that building. The great contralto appeared promptly at 8:30 but she didn't begin to sing at 8:30; the audience wouldn't let her! They applauded and applauded. The singer first acknowledged the greeting with a motherly smile which included everyone of the several thousand people present and then, as the applause continued, turned her back on the audience and wiped her eyes. Meanwhile, Frank LaForge, accompanist-extraordinary, prolonged the introduction of Rosa's "Ah, Rendimi Mitrane," until the greatest of contraltos had mastered her emotion.

It was Mme. Schumann-Heink's first appearance in the auditorium since the war days of 1917 when she sang to "her boys" in khaki, who were stationed at Sea Girt and who occupied special seats in the auditorium. Four years have changed the great singer but little. Her hair is grayer but her face still has the motherly look that wins her audience to her; and her voice is still the voice of Schumann-Heink which has thrilled opera-goers for more than a quarter of a century.

There are many words which describe the great singers of today but there is one that fits Schumann-Heink which fits no other. That word is "lovable." Schumann-Heink, somehow or other, has the faculty of making her audiences love her, and if her voice were not half what it is there would still be a great company of people present whenever she appeared.

Mme. Schumann-Heink's opening group included, beside "Ah, Rendimi Mitrane," two familiar arias: "My Heart at Thy Sweet Voice," from "Samson and Delilah," Saint-Saens, and "Ah, Mon Fils," from "Le Prophete," Meyerbeer. Both were operatic roles which the singer has sung many times. She was forced to enquire with a little song, "To Me."

This first group seemed planned with the idea of demonstrating that Schumann-Heink still has perfect control of her wonderful voice. The critics have been saying that her voice isn't what it used to be; that the lower register may be all right but her higher notes are slipping. So just to prove what they know about it the diva soared into the upper register and to our admiring ear she seemed all that could be desired.

Mme. Schumann-Heink has no fear of growing old. "I am sixty years young," she told the audience last night, with a smile that won every one to her. "I have eight little darlings and ten grandchildren, and I'm still young and beautiful! Do you know what does it? Don't laugh, it's love. I love you and I know you love me, so long as I live I will come to sing for you!" Her words brought out a storm of applause and the more enthusiastic stamped their feet and whistled, and a group in the gallery gave "Three cheers for Schumann-Heink."

The singer's program was admirably planned. Her opening group of operatic numbers was followed by five numbers of English. They were "Indian Love Song," Lieurance; "Have You Seen Him in France," Ward-Stephens, and three numbers by her accompanist, Frank LaForge: "Flandere Requiem," "To a Messenger" and "Where the West Begins." The applause after these last numbers the singer insisted in sharing with her accompanist and when he failed to rise, she turned from the audience and shaking her finger at him deprecatingly remarked: "Oh, those children!" He rose and bowed.

In response to the persistent applause the singer gave "Stille Nacht, Heilige Nacht," Gruber, and "The Rosary," Nevin, as encores. Just before singing these numbers she announced that there had been many requests but that she wanted to sing these especially. The two numbers are always associated with Schumann-Heink, and her rendition has made them immortal.

Right here we want to pay a tribute to the wonderful work of Frank LaForge. His four solo numbers: Improvisation in F Major, Chopin; Polonaise in A Major, Chopin; Romance, his own composition, and Dance, Beethoven, were excellently given and two encores were demanded. As an accompanist, however, Mr. LaForge is even better, if that is possible. Without any music before him he played the most intricate accompaniments perfectly and his sympathetic attention to the singer was an important contribution to the program. Mr. LaForge has been heard frequently in the auditorium where he has won many friends who are always on hand when he is scheduled to appear.

Mme. Schumann-Heink's last group of songs included: "When the Roses Bloom," Reichardt; "Erlkönig," Schubert; "Heidenroslein," Schubert; "Pirate Dreams," Huerter, and "Bolero," Ardit. At the conclusion of the group the audience crowded about the stage determined to hear her sing. Repeatedly the singer appeared and bowed, but the crowd still applauded. "Sing 'When the Boys Come Home!' Sing 'Home Sweet Home!' Sing 'Annie Laurie!'" were some of the requests shouted to the stage. "Oh, I can't," was the humorous reply. "They are all soprano solos and if I sing them I make rivals and they scratch my eyes."

To a request to sing the "Star Spangled Banner" the singer responded fervently: "Yes, yes we all know the 'Star Spangled Banner' and we shall all sing it." She disappeared behind the stage and a moment later reappeared with Mr. LaForge. The audience didn't sing. They weren't going to hear such a rendition of the national anthem spoiled in that way. At the conclusion of the number the huge flag was lighted and the singer saluted it and hurried from the stage, apparently overcome by emotion. And thus ended what we consider one of the best concerts ever staged in the Ocean Grove auditorium.

### Letters of Praise for Simmons

William Simmons' manager is in receipt of a letter from Wade R. Brown, conductor, commending the baritone on the fine singing he did in "Faust" at the recent Asheville Festival. Mr. Brown stated that he was more than satisfied with the work of this artist and is looking forward to having him again at some future time. After Mr. Simmons' second appearance in Rock Hill, S. C., on July 5, the secretary of Winthrop College said that it was a joy to hear him again. It was the opinion of the critic on the Evening Herald of Rock Hill that the recital was a delight from start to finish. That critic further stated that Mr. Simmons has truly a delightful voice, powerful to a degree, yet smooth, well modulated, resonant and of superb technic. An extensive tour in the Middle West has been booked for the baritone during the 1921-22 season, in addition to many engagements in other parts of the country.

### Greenwich House Music School Resumes

The fall term of the Greenwich House Music School began Wednesday, September 14, with a large enrollment. Music education is featured, class with private lessons being required of each student. Group singing, including diction, is a part of the class work and instrumental ensemble is provided by two orchestras, quartets and trios. The faculty is as follows: Class instructors, Frances F. Brundage and Amy Graham; violin, Helen Reynolds and Bianca Marvin; piano, Ida How, Earl Victor Prahl, Amy Graham, Ruth Wenning; voice, Will J. Stone; cello, Carolyn Neidhardt. The staff is made up of Frances F. Brundage, director; Amy Graham, associate director; Helen Codling, executive secretary; Erma Ruggero, registrar, and Mary Jennings, caretaker.

### D'Alvarez to Tour Australia Next Summer

Daniel Mayer, who is now in New Zealand with Mischa Levitzki, has cabled his New York office that he has just signed contracts with J. & N. Tait whereby Marguerite D'Alvarez will undertake a concert tour of Australia and New Zealand, sailing from Vancouver early in June. This will bring her back to the Pacific Coast in November, 1922, when she will begin her season in the Behrmer-Oppenhheimer-Steers territory, which has twice had to be postponed on account of the stress of engagements in the East. The remarkable success which has attended the Levitzki

tour under the direction of the Tait, has created great interest on their part in the different Mayer artists and plans are already under way for subsequent Australian tours by several of the others, including Lenora Sparkes, soprano, and Guy Maier and Lee Pattison, pianists.

### Schelling Concert Raises \$1,400.

The recital which Ernest Schelling gave recently in the Building of Arts, Bar Harbor, Me., for the benefit of the George Edwin Kirk Post of the American Legion, netted that organization a profit of over \$1,400. The entire summer colony turned out for the event and every seat was sold several days in advance. The seating capacity of the hall is only about 500 and the tickets were scaled at ordinary prices, but on the day of the concert it was found necessary to put in many extra chairs and allow standing room along the walls and in the portico. The accompany-



ERNEST SCHELLING

and members of the George Kirk Post of the American Legion, in front of the Building of Arts, Bar Harbor, Me.

ing picture, showing the pianist with some of his fellow members of the post grouped about him, was taken after the concert.

Mr. Schelling has just been engaged for a joint recital in the Great Artists' Series, being directed by Mrs. Franklyn B. Sanders of Cleveland, under the auspices of the Fortnightly Club. It will take place at the Masonic Hall on February 7.

### Cantor Rothstein Active

In the early fall, Cantor Rothstein, who is the possessor of a fine tenor voice and who sings exclusively for one of New York's large phonograph companies, will start to fill a number of engagements which have been booked by his manager. He also holds one of the largest synagogue positions in Brooklyn.

### May Korb Opens Season in Home State

May Korb, coloratura soprano, will begin her season with concerts in her own State, New Jersey, one of her appearances being in Jersey City and the other in Newark. After filling these dates there will be a tour through New York and Pennsylvania.



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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

#### A STAGE CAREER.

"I am aspiring to become a singer and have studied voice for the past six years. My voice is a lyric tenor, but I am over thirty years old. What I would like to know is, can I work up my way on the stage as a singer? Also can you tell me if straight singing on the vaudeville stage with a good company, is a good field for a beginner. I expect to study this autumn with a teacher who says she will place me with a company when I am ready."

Straight singing, as you call it, on the vaudeville stage, has been successful in the past and there is no reason why it should not continue to be so in the future. Your new teacher will know best what line of work you should take up if she intends to place you in the best position for you to succeed. There is no reason why you should not work your way up. One of the most successful singers, with an international reputation, did not commence his career on the stage until he was thirty-five years old, and his success in opera and the concert field was great. As a tenor you have an advantage, for it is well known that good tenors are in great demand.

#### MME. BRESSLER-GIANOLI.

"Please tell me something about Mme. Bressler-Gianoli, her nationality, voice and career. Did she ever make records?"

Clotilde Bressler-Gianoli, a dramatic contralto, was born in Geneva, June 4, 1875, her parents being Italian, and she died there May 12, 1912. As a pianist she played in public at the age of seven. Her vocal training was received at Milan Conservatory with Sangiovanni, G. Giacosa and Ronconi. Her operatic debut, at the age of nineteen, took place at Geneva when she sang in Samson and Delilah. She sang at most of the great opera houses on the continent, and in 1906 came to New York, appearing at the Manhattan Opera House for three seasons. From there she went to the Metropolitan for 1909-10, after that joining the Philadelphia-Chicago Opera Company, remaining with them until her death. Her repertory included about forty standard operas; her voice was a sweet and powerful contralto of two and a half octaves compass.

#### SELMA KURZ.

"Can you inform me whether Selma Kurz has ever sung in America, and does she rank with the highest?"

Selma Kurz sang in concert in New York last winter. She is to appear with the Metropolitan Opera Company during the coming season, it is said. She is a singer of much reputation abroad.

#### WHEN DID SEMBRICH RETIRE?

"Can you tell me just when Sembrich retired from the stage? In some books it says she retired in 1900, in others, 1909. Which is correct?"

#### TETRAZZINI.

"I should like to know who are some of the great artists with whom Tetrazzini has sung during her operatic career."

A list of the great singers with whom Tetrazzini has sung would include the names of nearly all the great artists who have appeared in opera during the past ten or more years. As a member of the Manhattan Opera House Company, of the Chicago and Boston companies, and at the Metropolitan Opera House, she had the opportunity of being associated with them all, making a formidable list.

#### DID THEY MAKE RECORDS?

"Did Ellen Beach Yaw, Jean de Reszke, Scalchi, Christine Nilsson, Fremstadt and Marie Delna ever make records?"

It is hardly probable that Scalchi ever made any records, as it was so many years ago that she sang in this country and record making was not in vogue then as at the present time. The same may be said of Christine Nilsson, Jean de Reszke and Marie Delna, the latter never having been in this country. Ellen Beach Yaw has made records for the Victor Company.

#### AMATEUR ORCHESTRA.

"I will be obliged to you if you can recommend me any amateur symphony orchestra in New York City. I am a cellist and would like to get orchestral training."

See answer in the MUSICAL COURIER (Information Bureau) for September 8.

#### CONTRALTO AND MEZZO CONTRALTO.

"What is the difference between contralto and mezzo contralto?"

The general division of female voices is into contralto, mezzo-soprano and soprano. Mezzo-contralto is not a generally recognized designation for voice although some singers use it. It refers to a voice whose most effective range is slightly higher than that of a contralto and not quite so high as the mezzo-soprano. Like Shakespeare's rose, the average mezzo-contralto voice would sound just as sweet were it given the common name of mezzo-soprano.

#### COMPOSITION BY CORRESPONDENCE.

Word has not yet been received from the inquirer desiring to have someone correct manuscript, as to whether she has arranged with a teacher; as soon as the information is received, mention will be made of it in this department.

#### WHO PUBLISHES THEM?

"Will you please advise us who are the publishers of fantasias on 'St. Ann' and 'Vene Immanuel' for pipe organ, by

Cuthbert Harris; also the 'Danny Deever' song by Walter Damrosch?"

Neither of the fantasias for pipe organ are in any lists consulted that were available at the music publishers. They are probably English publications. Try Novello. The Damrosch song is published by the John Church Co.

#### LIBRETTO WRITING.

"Are there any helpful books dealing with libretto writing, or articles, to which you could refer me?"

There is a book, but only published in German, by Istel, "Das Libretto," which you can probably find in the Public Library, where there is a most excellent music section. The book, which has not been translated, is published in Leipzig, Germany.

#### HURDY GURDY OR HAND ORGAN.

"Can you tell me if a hand organ is also called a 'hurdy gurdy,' or are they two separate instruments—that is, if they can be called instruments. As usual where there is a club of young people there are many discussions, each person firm in his own opinion of who is right. We have asked you previously to settle questions for us and have been much pleased with your answers, even those in the wrong agreeing that you were right. Now here is this question: Is a hand organ a hurdy gurdy, or vice versa? Thank you for your kindness."

No, a hand organ is not a hurdy gurdy. A hand organ is in reality a small organ or melodeon, the tones being produced by wind forced through pipes. The street piano, on the other hand, is a stringed instrument with hammers, mechanically operated by means of a specially prepared barrel turned by the crank. It is this latter instrument which is known in some localities by the name of "hurdy gurdy," although how this misnomer came to be applied to it the Information Bureau does not know. Perhaps from the fact that the real hurdy gurdy—long since obsolete, and now only to be found in museums—also had strings and was operated by a crank. It is described as "a stringed instrument with a body shaped like a lute or guitar, with four to six strings, only two of which are melody strings the others being drones, tuned a fifth apart. The melody strings are stopped by means of keys controlled by the left hand with a compass of about two octaves. The right hand turns a crank at the tail end of the instrument which causes a rosinced wheel that impinges on all the strings, to revolve, producing a harsh and strident tone. The music produced is of the rudest description. The hurdy gurdy was in great vogue from the tenth to the twelfth century."

#### Perfield Summer School Success

In a recent letter to one of her teachers who had suggested that Effa Ellis Perfield hold a summer school at North Conway, N. H., the founder of the Perfield Pedagogical System says in part: "I am so glad you insisted that I hold a summer school here. We are having a fine session and a fine time. Chautauqua was here all of last week and instead of giving demonstration lessons for the pupils at the school house, I had them every a. m. at the Chautauqua. I stressed rhythm and the singing of songs. The very first lesson, the children composed a Chautauqua yell. Here it is:

"Chautauqua comes once a year

Come, Come, Come!

Bring your friends and come right here

Have some fun!"

"Every day the teachers are having lessons at the school house. And I almost forgot to tell you about my talk at Chautauqua. I gave it last Thursday (September 1) and had a fine audience, and great interest was shown. I asked for questions and many wanted to know about where to secure a teacher of the work. You see there were many in the audience from all parts of the country. Carl Roeder, the piano teacher from New York, was in the audience and came to me to introduce himself. He afterwards attended my class just as a visitor."

#### Lulek Pupil Scores with Orchestra

Jean Turner, one of the artist pupils of Dr. Fery Lulek, made an excellent impression as soloist at the Lexington Opera House on August 30 with an orchestra of 300 under the baton of Arnold Volpe. An all-American program was presented, the singer choosing to interpret two songs by Mana-Zucca. So well received was the young artist that it was necessary to give three encores.

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Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.  
Jennette Curry Fuller, Rochester, New York.  
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.  
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas.  
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.  
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June, 1922; Chicago, August, 1922.  
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.  
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore.; Portland, Ore., November 1; San Francisco, Cal., February 15; Portland, Ore., June 17, and Seattle, Wash., August 1.  
Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.  
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.  
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., October 1.  
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.  
Clara Sabin Winter, Yates Center, Kans.  
Mattie D. Willis, New York City, Aug. 1; 915 Carnegie Hall.

Information and booklet upon request

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For Catalogue and Information Address

Secretary Eastman School of Music, Rochester, N. Y.

## BOSTON

(Continued from page 32.)

any rate, Mr. Mudgett's initiative, and his valuable services to the general promotion of music, merit warm commendation, and it is to be hoped that his new project will win the generous response that it deserves.

### MONTEUX PLANS EVENTFUL SYMPHONY SEASON.

A lively interest in the pending season of Boston Symphony concerts in Symphony Hall, which are to begin October 7-8, is manifested by the rapid sale of the few remaining seats by subscription for the Saturday evening concerts during the past week, since the fresh interest created by the announcement of soloists. Pierre Monteux reached Boston last Monday after spending the summer in Europe, during which his rest was interrupted only by a symphony concert in which he successfully introduced to the Parisian public the "Pleasure Dome of Kubla Khan," by an American composer, the late Charles T. Griffes, and by his usual quest of genius in the music of today and tomorrow. He is considering scores by the following composers of the younger generation, reserving the right to select and discard in order that the standard repertory of symphonic music may duly predominate on the programs: (France) Roussel, Ravel, Rabaud, Honneger and Marcel Duprés; (England) Bantock and Bax; (Italy) Davico, Tomassini, Malipiero, Casella and de Sabata; (Russia) Stravinsky and Prokofiev; (Spain) de Falla.

### ARTHUR J. HUBBARD RETURNS.

Arthur J. Hubbard, the distinguished vocal authority, has reopened his studios in Symphony Chambers, and the number of applications for training under his supervision indicates that he and his three assistants will be quite overwhelmed by aspiring singers during the coming season.

Mr. Hubbard's vacation was devoted to a trip through the West, enjoying the scenery and "looking up his fences." Former pupils entertained their highly esteemed teacher in Louisville, Kansas City, Denver, Lincoln, St. Louis, Chicago and other cities. In Louisville Mr. Hubbard saw Wadsworth Provandie, the splendid baritone, who received his vocal training in the Hubbard studios. Mr. Provandie was leading baritone with the Creator Grand Opera Company until urged to open a vocal studio in the Kentucky metropolis. One hundred lessons a week is the present measure of Mr. Provandie's popularity in Louisville.

While in Chicago, Mr. Hubbard took the opportunity to hear his pupil, Charles Hackett, the excellent tenor, sing a few roles at Ravinia Park. Commenting on Mr. Hackett's performance of Romeo at that time Mr. Hubbard said, con amore: "Charles's Romeo has not been touched since Jean de Reszke!"

### ADDITIONS TO CONSERVATORY FACULTY.

The first session of the New England Conservatory of Music, Boston, was opened on September 16 with prospects for a successful school year. The attendance of 1920-21 was 3,576, the largest in the history of the institution.

Several additions to the faculty are noted. Frederick Pease, of the Yale University music faculty, will teach voice at the Conservatory two days each week; he is a graduate of Princeton and of the Harvard music department, and he studied with Rheinberger at Munich. Raymond Robinson, Boston organist, who has previously been a substitute teacher from time to time at the Conservatory, will henceforth have regular classes in organ, harmony and harmonic analysis. Douglas Kenney, 1918, pianist, and Rulon Y. Robinson, 1917, tenor, are recent graduates who have been junior teachers and who are now promoted to faculty membership. Paul T. White, 1918, violinist and composer, who has been with the Cincinnati Symphony Orchestra since graduation, returns to his alma mater as instructor in violin and concertmaster of the orchestra. Mme. Emma Darmand, as instructor in French conversation, and Signora Enrichetta Roversi, teacher of Italian, are new names in the department of foreign languages, under the direction of Samuel Endicott.

J. C.

### "Cavalleria Rusticana" and "Pagliacci" in Brooklyn

Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" were presented before a capacity house at the Brooklyn Academy on September 17. Felice Valbuena sang the role of Santuzza and deserves much credit for her remarkable work. Her portrayal of this character showed that she possesses considerable dramatic ability, and her voice, which is a substantial soprano with especially fine high notes, won her an ovation. William Doriani, as Turiddu, showed an excellent lyric tenor which he used with skill. Others in the cast were Carmen Formica (Mamma Lucia), Viola Robertson (Lola), and Enzo Serafino (Alfio), all of whom added to the success of the performance. During the intermission Enzo Serafino and William Doriani both gave solos which were heartily received.

"Pagliacci" followed with Irene Welsh as Nedda; she was heartily applauded for her portrayal of the role. Nicola Zerola, whose robust tenor voice is full of brilliancy, sang the role of Canio; it was very noticeable that Mr. Zerola is not alone a real actor but also a fine vocalist as well. Leone Reconi sang the prologue artistically, disclosing a fine, rich baritone and receiving his due reception. The balance of the cast was made up of Joseph Tudisco (Peppe), and Vito Moscato (Sylvio). The orchestra, under the direction of Anthony Paganucci, gave both scores an excellent reading.

### Artists for First "Mail" Free Concert

Frances Alda, soprano; Rosina Galli, premier danseuse, and Giuseppe Danise, baritone (all of the Metropolitan Opera Company); Alfred Mirovitch, Russian pianist; Thomas Burke, tenor; and Samuel Gardner, violinist, are announced for the first Evening Mail free concert at the Hippodrome, Charles D. Isaacson, director. The concert is free to the public, but admission is by ticket which can be had by writing to the Evening Mail. The date of the first concert is Sunday, September 25.

### Novello Davies Resumes Fall Teaching

Clara Novello Davies has resumed her fall classes at her studios, 15 West Sixty-seventh street.



MRS. BACHELLER RESUMES TEACHING  
OCTOBER 1.

Mrs. Willis E. Bacheller, the well known New York vocal teacher who concluded an unusually busy season on August 1, enjoyed a well deserved vacation in rest and recreation at Bailey Island, Me. She will resume activities at her studio, 180 Madison avenue, on October 1, her time being already quite fully booked with pupils from Maine to California. (Aime Dupont photo.)

### New Assistant for Strauss

Vienna, August 26, 1921.—Richard Strauss is settling a number of details concerning the Vienna opera season before leaving for America. He is doing this not in Vienna but at his country home in Garmisch, where he has had conferences with Franz Schalk and others connected with the management of the institution. Among other new appointments is that of Bertil Wetzelsberger, hitherto conductor of the Salzburg Municipal Theater, as solo repertor and first assistant to Dr. Strauss. Among the new singers permanently engaged are Helene Wildbrunn, of the Berlin Opera, and Richard Tauber, tenor of the Dresden Opera.

S.

### Cavallini with Scotti Opera

Fausto Cavallini, tenor, an artist pupil of Alfredo Martini, has been engaged for six performances of "The Barber of Seville" with the Scotti Grand Opera Company.

**ELLEN RUMSEY**

**Contralto**

Soloist, Mendelssohn Choir, Toronto

Ellen Rumsey, young mezzo soprano, is the possessor of a voice of moving warmth and beauty and rare sincerity of expression.

She is young and winsome, with a beautiful voice that captivated everybody even when she seemed a bit afraid of such an austere adult role.

In the quartet section of the work the four voices blended into a surprising ensemble of contrasts, in which her voice was the effective, sympathetic link.

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## ERNEST SCHELLING RETURNS

**After Absence of Four Seasons, Distinguished Pianist Plans to Give Many Concerts—His Services in Great Demand**

The return of Ernest Schelling to the concert field after an absence of four seasons, occasioned by his war service, is one of the pleasantly anticipated events of the year. Mr. Schelling has been greatly missed, both as a performer and as a composer, for during his period of service he devoted his efforts wholeheartedly to the task in hand, and for the time being divorced himself entirely from his professional career. Since 1917 he has made but two public appearances, once in Montreux, Switzerland, with the so-called "Osia" Orchestra (Orchestre Symphonique Internes Allies), an organization made up of Allied prisoners who, on account of sickness or wounds, had been exchanged and interned in Switzerland. The second appearance was the recital given last July at the Building of Arts, Bar Harbor Me., under the auspices of the local post of the American Legion, when Mr. Schelling was greeted by a capacity audience and acclaimed to be an even greater artist than when previously heard. His performance then bore out his own contention that his experience overseas had heightened and broadened his art and given him a new musical message for his public.

It is said that the first announcement that Mr. Schelling would resume his career brought in a flood of inquiries to his manager, Daniel Mayer, and that one of the busiest seasons which he has ever had is now awaiting him. It will open with a joint recital with Louise Homer, in the "Great Artists' Series," under the auspices of the Fortnightly Club, Cleveland, on October 25. This will be the first of a long list of recital appearances. As soloist with orchestra he will be heard with the Minneapolis Symphony in St. Paul and Minneapolis, on November 3 and 4, and later with the Detroit, St. Louis and Chicago Orchestras. It is interesting to note that at two of these engagements he will play under the baton of his colleagues, Ossip Gabrilowitch and Rudolph Ganz.

During the summer, in addition to many hours of practice and the arrangement of attractive programs, Mr. Schelling has been engaged in composition, and again in his orchestral engagements he will play several of his own works. His "Suite Fantastique" has already been chosen for the St. Louis concerts, and in Minneapolis he will also assume the dual role of composer and executant.

There is no other pianist of American birth who is more widely known in the musical centers of the world than is Mr. Schelling, for Petrograd, Madrid, Paris, London, Frankfurt, Rome Rio de Janeiro know him almost as well as do his audiences in America. He made his debut at the Academy of Music, Philadelphia, before he was five, and two years later, after being passed in audition by Ambrose Thomas, entered the Paris Conservatory. While still a child in knickers he toured Europe as a prodigy, and then settled down to years of study with Leschetizky, which were followed by others when he worked with Paderewski, and therein lays claim to be the only pupil of the celebrated Polish artist.

Mr. Schelling's first New York recital of the season will take place in Aeolian Hall on the afternoon of November 29.

## Albert A. Goldenberg Back in New York

Albert A. Goldenberg, violinist and preparatory teacher to Prof. Leopold Auer, who spent the summer in rest and recreation at Livingston Manor, N. Y. (Catskill Moun-



ALBERT A. GOLDENBERG  
and his pupil, Nathan Radoff.

tains), has just returned to New York to resume professional activities. He will reopen his studio in Carnegie Hall on September 23, and judging from the many applications for lessons from New York as well as out of town pupils, Mr. Goldenberg has every reason to expect a very busy season.

Nathan Radoff, an unusually talented pupil, earned his vacation for the great progress he has made in his violin studies, and in consequence was Mr. Goldenberg's guest during the entire summer as a reward for his excellent work.

## Edwin Franko Goldman in Detroit

Edwin Franko Goldman, conductor and founder of the Goldman Concert Band, appeared as guest conductor in Detroit, Mich., on September 9, after which the following comments appeared in Detroit's leading newspapers:

The baton was relinquished on this occasion to Edwin Franko Goldman, conductor of the noted Goldman Concert Band of New York. Mr. Goldman is a conductor of force, who puts vitality and dash into his interpretations. His beat is brisk, decisive; his sense of rhythm a delight.—Detroit Free Press, September 10, 1920.

Considerable distinction was lent to the occasion by the presence of Edwin Franko Goldman, guest conductor, who is the municipal

band master of New York City. Most of the numbers were conducted by him, although several were led by the regular director, Earle N. Van Amburgh. . . . Two liting marches by Mr. Goldman, and played by the band under his direction, followed the intermission. There was also a smooth waltz, "Star of the Evening."—The Detroit News, September 10, 1921.

## Tandy MacKenzie with Metropolitan Bureau

Tandy MacKenzie, tenor, is now under the management of the Metropolitan Musical Bureau by arrangement with William Thorner, his vocal instructor.

Mr. MacKenzie is an American, born in Hawaii, where his father possesses a large sugar plantation. He went to school in Honolulu, and was preparing for the Harvard Medical School at Northfield Seminary when the manager of a comic opera company heard his voice and engaged him for a season. Touring in Canada, Standley Adams, director of music at the Eaton Memorial Church, Toronto, persuaded him that his voice was destined for greater possibilities than light opera. He accepted a position as tenor soloist in the Canadian city for nine months, until the outbreak of the war, when he made several trips to France in the Remount Service of the Canadian Government.

Henry Ford happened to hear him in New York later and took him to Detroit, where he sang for seven months in the Ford plant to groups of workmen during recreation hours. Returning to New York, William Thorner offered to coach him, recognizing the unusual qualities of his voice. He has spent two years preparing for the concert stage

and will make his debut this winter in various cities of the United States and Canada.

## Matzenauer and Husband Arrive

Margaret Matzenauer returned from Europe on September 17 with her husband, Floyd Glotzbach, and reports that the pleasure of travel abroad has departed and now consists chiefly in going from one passport office to another. Mme. Matzenauer states that she will shortly start on her western concert tour under the Judson management, and will return later for performances at the Metropolitan, where she will undoubtedly sing some of the Wagner roles in German.

## New York Symphony Arranging with Union

The management of the New York Symphony Orchestra is nearing a satisfactory conclusion in its negotiations with the representatives of the American Federation of Musicians and the new New York Musicians' Union. The matter is to be presented to the directors of the Symphony Society of New York during the coming week, and a formal statement will be issued to the public immediately thereafter.

## Golde to Accompany Rose Florence

Rose Florence will have Walter Golde as her accompanist when she appears at Aeolian Hall on February 21.

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# MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES ORCHESTRA MAY EXCHANGE WITH SAN FRANCISCO

Plans Now Under Way for New Schedule of Concerts—Season Promises to Be an Excellent One—Musicians Returning—Notes

Los Angeles, Cal., September 3, 1921.—Rehearsals for the coming orchestral concerts will shortly be inaugurated, as Walter H. Rothwell is to return from his vacation at Carmel-by-the-Sea in another week. Brahms' first symphony will probably be chosen for the opening concert, and there is a possibility of several of Richard Strauss' tone poems being given during the year. The demand for tickets has been phenomenal and there are indications that every season ticket will have been sold before the first concert. If the plans now forming can be carried out, there may be an exchange of orchestras between the north and south and an opportunity for Mr. Hertz, who has many friends here, to present his organization to the music lovers of Los Angeles and for Mr. Rothwell and his men to appear before a San Francisco audience.

Manager L. E. Behymer, who has left for the north to visit Mr. and Mrs. Ignace Paderewski at San Luis Obispo, will stop on his return and confer with Mr. Rothwell on matters relating to the orchestra.

### MUSICIANS RETURNING.

Thilo Becker, well known pianist, and his wife, Otie Chew Becker, violinist, have returned from Carmel-by-the-Sea and have reopened their studios, as have also Estelle Heartt and Louis Dreyfus. Mr. and Mrs. Dreyfus will have studios in the Gamut Club Building, on the top floor.

After an exceptionally successful tour, the members of the Zoellner Quartet are resting at their beautiful Hollywood home and preparing programs for the coming season. The perfection and finish of the work of these artists in-

dures them return engagements and ever increasing audiences, and a season of fresh triumphs awaits them.

### NOTES.

Florine Wenzel, a prominent musician of Sacramento and sister of Arthur Wenzel, has been the guest of her brother for the past week. Miss Wenzel was one of the brilliant lights at the recent convention in Oakland. An exceedingly interesting paper by Miss Wenzel was one of the features of a morning session, and her efficiency as one of the officers was the subject of much favorable comment.

France Goldwater, the brisk and energetic manager of many local artists, has been chosen by David Sheetz Craig, editor and publisher of Music and Musicians, to be his Los Angeles representative and special correspondent. Miss Goldwater has, among other artists on her list, Helen Klokke, dramatic reader; Brahms Van den Berg, pianist, and Beatrice de Troost, soprano.

Olga Steeb has a large number of engagements already listed. This splendid artist will wind up what promises to be a brilliant season with an appearance with the Detroit Symphony Orchestra under the direction of Gabilowitch.

Pauline Farguhar, a promising young pianist, is entering the concert field under the management of Hubach & Riggle. Miss Farguhar has received her entire training from Abbey de Aviret in California.

Grace Sayre has recently been engaged as soprano soloist for the First Methodist Church in Pasadena, one of the most important church positions in Southern California. Mrs. Sayre's voice is a soprano of fine range and power and has won for her many important engagements since her arrival here from the East.

Constance Balfour has returned from Big Bear Lake and has reopened her studios.

Anna Ruzena Sprotte was one of the soloists at a memorial service for Enrico Caruso at St. Vincent's Church.

J. W.

## SEATTLE MUSIC NOTES

Seattle, Wash., August 31, 1921.—Following the new idea throughout the country of Sunday concerts by augmented picture orchestras, Arthur Kay, who was formerly assistant to Dr. Muck, is giving a series of Sunday concerts at the Coliseum which is attracting most discriminating capacity house audiences. He is using local soloists, giving an outlet for engagements of which the city has always felt in need. While the concerts are of a semi-popular nature, the programs are always of high order and the excellent work of the conductor is rapidly making the Sunday concerts a matter of much moment in the city. The concerts will be continued throughout the winter with the probability of an augmented orchestra, including several well known musicians who will be added as leading members.

One of the interesting productions of the summer session at the Cornish School was the original pantomime, the theme of which came from the dramatic class, and which was written into form by Mary Aldis and Arthur Ficke, two prominent American playwrights who are guests in Seattle for the first productions of a play by each of these eminent writers. The pantomime, which took the form of an Oriental fantasy named "The Sand Diviner," was accompanied by an original improvisation by Paul McCoolle, one of the Boyd Wells pianists, and so successful was the musical part of the program that Mr. McCoolle will in all probability write the work as an orchestral symphonic poem.

Adolph Bolm, who has finished his summer work in Seattle, is leaving for a trip to Santa Fé, N. M., in order to be present at the annual snake dances which are given as part of the festival of the New Mexican Indians.

The week's engagement of the Scotti Grand Opera Company, which opens its tour in Seattle September 12, has been nearly sold out in advance subscription. The fact that Alice Gentle, who was formerly a Seattle girl, will be among the stars, and the fact that the ballet under Adolph

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Bolm was organized from the dancing department of the Cornish School, have added interest to the season.

Pupils of Calvin Brainerd Cady who have been in Seattle for the summer to attend normal classes in music education tendered a luncheon to the distinguished pedagogues in the Northold Inn, August 27. Mr. Cady's class included members from every section of the United States.

Carl Kinsey, of the Chicago Musical College, was a recent visitor to Seattle, having been one of a large party from the Middle West who had been spending some time in the Canadian Rockies. J. H.

## RIVERSIDE IS TO HAVE

### EXCELLENT MUSIC COURSE

Riverside, Cal., September 1, 1921.—The Tuesday Musical Club of Riverside is contemplating one of the most attractive concert seasons in its history, according to plans disclosed following a recent meeting of the board of directors. Under the management of L. E. Behymer, the club is securing the Los Angeles Philharmonic Orchestra for November; Mishel Piasiro, for December; Reinald Werrenrath, for January; Yolanda Mero, for March, and the Zoellner Quartet, for April. It is planned to feature Marcella Craft on the last concert in April in conjunction with the Zoellners. Miss Craft claims Riverside as her home, and every year she returns to sing at the Easter Sunrise service on the top of Mount Rubidoux.

The club has augmented its resources this year by securing seventy-three patrons and patronesses for the season. The roster of new officers who are conducting the affairs of the club includes: Monica Railsback, president; Mrs. E. B. Parker, vice-president; Gwendolyn Mylne, recording secretary; Olga Hammond, corresponding secretary; Mrs. A. L. Woodill, treasurer; Mrs. J. R. Gabbert, Mrs. Alfred Crebbin, and Mrs. P. T. Evans, directors.

#### SUMMER MUSIC.

Riverside is forced to depend upon picture houses and hotels for music during the summer months. The Loring Theater is fortunate in having as organist James Byrnes, composer and concert pianist, formerly of New York. He is now at work upon a light opera, it is rumored. His programs at the Loring are nightly attractions to many of the more discriminating picture goers.

The same theater recently offered a genuine treat in the engagement of the Stearns-Hellekson Chamber Music Trio, of Los Angeles. The trio comprises Vere Stearns, violinist; Ethel Stearns, cellist, and Mina Hellekson, pianist. The programs included bits from classic and modern composers in their lighter moods.

Newell Parker, organist, and Elsie Younggren, contralto, continue to give daily programs at the Glenwood Mission Inn. The inn features the vesper music hour as well as a recital in the evening. O. H.

## FRESNO ANTICIPATES BUSY YEAR

Fresno, Cal., September 1, 1921.—Considerable extension of the activities of the Fresno High School music department is planned for the coming season. The school acts as a training college for the chorus at the annual raisin festival, and it is anticipated that the chorus for the next April festival will approximate 1,000 voices, drawn from Fresno and other cities of the San Joaquin Valley. Last year the raisin festival chorus was made up of about 600 voices, representing several counties within a fifty mile radius of Fresno. Those most keenly interested in the movement hope before long to produce the more elaborate oratorios, aiming eventually at a spring festival in each of the different localities.

The Fresno Symphony Orchestra, directed by Earl Towner, is expecting to present during the coming season a series of twenty concerts, the majority of which will be given at the new high school, containing the largest auditorium in the city. Outside talent will be brought in for a number of the concerts.

Mrs. Gilroy, known as "Laetitia Penn" and hailed as a strictly Californian prima donna, has been visiting relatives this summer in the San Joaquin Valley. Mrs. Gilroy is the daughter of Mr. and Mrs. T. R. Cook, and spent her childhood on their ranch near Merced. After a few weeks' stay in San Francisco, she will return to New York.

A Fresno schoolgirl, Anita Avila, daughter of a local banker and locally noted for her interpretative dancing, has been adding to her reputation at the University of California, where recently she took part in a presentation by the students, under Joseph Paget Fredericks, of Greek, Persian, Hindu, Russian and Algerian dances, in the Greek Theater.

Bakersfield, which shares many neighborly aspirations with Fresno, is to have what promises to be an excellent concert season, arranged by Impresario Behymer, of Los Angeles, for the local musical association. The season will be inaugurated by a violin recital on November 8 with Jascha Heifetz. Mabel Garrison will sing November 18. January 9 there will be a joint appearance of Renato Zanelli, baritone, and Grace Wagner, soprano. Helen Stanley is scheduled for January 30. There is a gap in the program until April, when Percy Grainger is booked for a piano concert. L. E.

## Annie Louise David Scores in San Francisco

Annie Louise David, the harpist, scored a splendid success on Sunday morning, September 4, when she appeared as soloist with the California Theater Orchestra in one of that theater's Sunday Morning Concerts. Miss David played Margaret Hoberg's concerto and the following notice which appeared in the San Francisco Chronicle testifies to her success:

"Annie Louise David displayed her all-embracing technic yesterday morning at the California Theater's concert in rendering the first American concert for solo harp with orchestral accompaniment. She also showed her truly musical nature and devotion to her art, for it needs sincere impulse to play from memory such a manuscript work. The concerto, written by Margaret Hoberg, is a beautiful number, although possibly reminiscent of some other works."

## Ellerman and Cox to Sing in Yankton

Amy Ellerman and Calvin Cox, her husband, have been spending the summer in Yankton, S. D., near the scene of the childhood home of the former. These singers now are ready for a busy season of concert work, their first appearance being scheduled for Yankton on September 23.

## NOTED ARTIST BOOKED

### FOR PORTLAND

#### Behymer to Furnish Well Known Artists—Summer Music

Portland, Ore., August 30, 1921.—Among the artists who will appear with the Portland Symphony Orchestra during the coming season are Sophie Braslau, contralto; Harold Bauer, pianist; Helen Stanley, soprano; Arthur Hackett, tenor; Yolanda Mero, pianist, and Vasa Prihoda, violinist. Conductor Carl Denton has returned from his vacation and is preparing the programs. There will be six symphony and four popular concerts.

The Elwyn Concert Bureau, Oliver O. Young, general manager, will present Marie Sundelius, soprano; Nicola Zerola, tenor; Cyrena Van Gordon, contralto; Alice Gentle, soprano; Arthur Rubinstein, pianist; Paul Althouse, tenor; Kathleen Parlow, violinist; Olga Steeb, pianist; Edna Thomas, soprano; Sascha Jacobinoff, violinist; Arthur Middleton, bass-baritone, and Alberto Salvi, harpist. This enterprising bureau has moved its offices from 654 Everett street to 505 and 506 Platt Building.

Albert Creitz, formerly concertmaster of the Rivoli Theater Orchestra, is leaving for Europe, where he will study with Jacques Thibaud.

David Campbell, director of the Ellison-White Conservatory of Music, spent August in California.

Jane Burns Albert, for the past year a teacher of voice at the University of Washington, has returned to Portland, where she will reside. J. R. O.

#### Harold Land Heard in Stockbridge

Harold Land, baritone, who has been spending his summer at Stockbridge, Mass., gave an interesting program



HAROLD LAND, "having a bully time" at Stockbridge, Mass., with some friends.

August 27 at Heaton Hall. The audience enjoyed greatly his interpretation of Handel's "Hear Me, Ye Winds and Waves"; aria from "Zaza," "Philemon et Baucis"; shorter numbers in French and Italian by Tosti, Godard, Hue, Hahn and Paladilhe.

The second half of his program was devoted to songs in English which included Gartlan's "Lilac Tree," Prindle Scott's "Trelawney" (dedicated to Mr. Land), Richard Hageman's "At the Well," and closing with Cowen's "Border Ballad." His audience enjoyed several of the numbers so much in fact that he was forced to repeat them and several encores were also necessary. Mr. Land's season begins with his appearance on October 6 at the annual Worcester (Mass.) Festival.

#### Antiques Add to Costuming of Edna Thomas

Edna Thomas, whose lovely mezzo voice has been making such a striking appeal, gives on most of her programs an added "specialty" in the way of some old Creole songs. These she has unearthed with all of the ardor of the true research worker on the bayou, on remote Louisiana plantations, and to the sequestered old Creole homes of her native New Orleans.

Edna Thomas sings these gay and plaintive melodies in a charming old frock of pre-civil war days. It was given her by one of the few remaining Creole aristocrats whose ball frock it had been in the romantic days of the late forties. So delighted was this old grand dame with the interest Miss Thomas has aroused in the precious traditions of her people that she has recently completed the costume with a very rare eighteenth century comb and earrings of exquisite craftsmanship in French gilt and seed pearls. In these authentic adornments Edna Thomas presents a truly convincing picture of the days of "lavender and old lace." Hers is the stately grace, the Italian oval contour of face, the gentility of manner and the fulsome beauty of voice to enhance her costume and to make her charming little "act" a most compelling addition to any concert.

#### Fanning and Turpin Motoring in the West

After spending the summer with Mr. and Mrs. H. B. Turpin in Victoria, B. C., Cecil Fanning, assisted by Mr. Turpin at the piano, gave a recital in the ballroom of the Hotel Vancouver, Vancouver, on September 12, under the auspices of the Woman's Musical Club. Immediately afterward Mr. Fanning and Mr. Turpin joined Mrs. Turpin in Seattle and from there they are motoring leisurely to San Francisco. After a few days there they will proceed by train to their respective homes in Columbus and Dayton. Mr. Fanning's season in the East opens at the Buffalo Festival on October 5.

#### Estelle Wentworth in Opera and Concert

The reputation which Estelle Wentworth has established for herself as an opera and concert singer is an enviable one. In Europe her appearances in Dessau, Vienna, Berlin, Frankfurt and Florence brought her into prominence. The success she achieved in those cities, where she sang at the leading opera houses, was duplicated in Buenos Aires, and her appearance with the Chicago Symphony Orchestra during two successive seasons at Ravinia Park proved anew the high standing she has in the musical world. Miss Wentworth has a repertory of over thirty-five operas.

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### NEW OFFERINGS FOR THE WEEK.

Perhaps the most interesting event in the theatrical world for this week was the opening on Monday night of the new Music Box Theater, where Sam Harris, the producer, is offering a musical revue called "The Music Box." The cast is headed by Irving Berlin himself. He not only has written the music for the production, but also has been very active in arranging various scenes. William Collier is also in the cast.

The Shuberts brought "Blossom Time" to the Ambassador, which bids fair to be an addition to the season's offering. David Belasco brought "The Return of Peter Grimm," with David Warfield, at the Belasco Theater. The Empire will open this week also with Otis Skinner in "Blood and Sand." "Bluebeard's Eighth Wife," after being postponed, comes to the Ritz. "The Man in the Making" opened at the Hudson, and the Provincetown Players begin their season at the Princess with "Spring."

### THE SELWYNS PRESENT "THE CIRCLE."

Of all the numerous and various offerings for the past week, none can equal "The Circle," either as a play or as a production. The opinion of the cognoscenti is, that it is the cleverest play of the new season. This is the newest drama from the British playwright, Somerset Maugham, and can easily lay claim to more distinction than "Our Betters," of five seasons ago (and that, one will remember, was considered the cleverest comedy of the year), or any of his other works that are familiar to us here.

"The Circle" is classed as a comedy, but its truths lie so deep that one cannot help but feel the tragedy of it. It is a rare drama that can have so little action and yet be so intensely interesting. The dialogue fairly sparkles with darts of cynicism and bold facts, and yet not for one moment does the conversation fail to hold the attention with its subtle subject matter. It is a play for the smart set, the mondaine, and yet it compels the interest of the masses not so conversant with the type of society that the play portrays.

"The Circle" brings to us two stars that attract under any circumstances. Mrs. Leslie Carter returns to the American stage after many years' absence. Her reception has been a veritable ovation and it is surprising that there should be so many loyal admirers after she has been away from this country so long. Evidently they remember Zaza and some of her other roles that will go down in the history of the American stage. John Drew, always the great artist, shares full honors with Mrs. Carter. As far as the two characters are concerned, he is intimately more satisfactory as Lord Portious than Mrs. Carter is as Lady Catherine Champney-Cheney. These two by no means overshadow the others in the cast. Estelle Winwood and John Halliday play with a finish and authority that make their particular scenes the best in the production. Then there is Ernest Lawford and Robert Rendel who, although they have very difficult roles, are very convincing and satisfactory. As for the story of "The Circle," it is best not to give the details, for it would spoil the effect. Suffice it to say, that it is a society drama with an original turn that makes it exceptional in every way. The demand at the box office has been tremendous since the opening and standing room is about all there is available.

### THE STRAND.

Last week the Strand feature was D. W. Griffith's film, "Way Down East." After having been shown on Broadway the entire last season and making a record for a long run film, there still remained thousands who had either not seen "Way Down East" before or who wanted to see it again. Certainly there are very few pictures on the market today of American make that are much better than this one. The popularity throughout the country seems to be universal.

Owing to the length of the feature the musical program, which always constitutes about one-half of the presentation, was limited. Our old friends, the Strand Male Quartet, and the organ had to do full honors to the film. One of the loveliest things about this picture is the excellent musical score that was written specially for it. Owing to the fact that the Strand has not yet been able to negotiate satisfactorily for a new orchestra, the task was a very difficult one, but this quartet is popular and took the place of the big orchestra.

### RIVOLI—RIALTO.

A very interesting situation was created at both the Rivoli and Rialto last week. Cecil De Mille's production, "The Affairs of Anatol," was shown simultaneously. The presentation at both houses was practically the same. The picture has met with such success that it is being held over for a second week, and it wouldn't be surprising if a third week was necessary. Josiah Zuro staged and arranged a number which is programmed as "An Extravaganza" at the Rivoli, with George Richardson, baritone, and the Rivoli Chorus singing two numbers of Victor Herbert and Kirilloff's Russian Balalaika Orchestra furnishing the music. The Rivoli and the Rialto are in the same predicament as the Strand. They have not yet assembled a new orchestra. Josiah Zuro's ensemble soloists have been furnishing almost the entire programs since the strike. At the Rialto, Kirilloff's Orchestra gave two solo numbers, followed by "Love's Garden of Roses," Mary Fabian, soprano, and Willy Stahl, violinist, acting as the two soloists. After the feature, Marcel Saesco, baritone, sang the "Drinking Song" from "Hamlet." Both programs ended with Tony Sarg's Almanac.

### THE CAPITOL.

The Capitol Orchestra, composed of eighty-six men, opened the program last week with "Faust" fantasy, Erno Rapee conducting. This new body of musicians played well under the direction of Mr. Rapee, the men taking the place of the old orchestra very acceptably. They produced a good volume of tone and despite the fact that the interpretation was not exactly according to tradition, the number was enthusiastically applauded. The Capitol Mixed Quartet sang the barcarolle from "The Tales of Hoffman" while a Pathé Review picture was being shown. Elizabeth Ayres, soprano of the quartet, sang very well indeed. The ballet, headed by Mme.

Gambrelli and Oumansky, assisted by the ballet corps, gave "The Dance of the Hours" from "La Gioconda." It was an effective number, even though devotees to grand opera objected to the new and original version of a ballet that is as well known as this one. The big feature of the program was the singing of Arthur Hackett, the distinguished concert tenor. The theater was packed and Mr. Hackett received an ovation when he first appeared. His week's engagement at the largest picture house in the world has been decidedly successful and his popularity will certainly extend to the masses. His first number was "The Flower Song" from "Carmen." He gave a splendid interpretation and sang with all the authority of a seasoned opera singer. His second number was a little ballad called "Sweet Little Woman o' Mine," by F. L. Bartlett. The audience liked it.

The feature picture for the week was Martin Johnson's "Jungle Adventures." Mr. and Mrs. Johnson made a trip of several thousand miles in the English possessions of Borneo, and pictures were made of the entire trip. Some of



MRS. LESLIE CARTER AND JOHN DREW, in the Selwyns production of "The Circle," Somerset Maugham's comedy that has captivated New York. (White Studio photo.)

the scenes were very effective and the whole film was educational, interesting and well done. It was a novelty, but it easily took the place of the usual picture drama one gets at these theaters. Taking the program as a whole, it was complete and one of the most satisfactory that S. L. Rothafel has offered his patrons in many months.

### NOTES.

"The Queen of Sheba," the Fox film that was shown for several months at the Lyric Theater, is at the Capitol this week. The theater is literally packed with every performance. This is not surprising as the picture is interesting.

The reappearance of Frances Starr in the "Easiest Way" continues to make heavy demands on the theater-going public's attention. Every performance is a full house. Not only has Mr. Belasco made a splendid presentation of the revival, but also the play itself is one in a thousand.

"The Greenwich Village Follies of 1921," third edition, at the Shubert Theater, bids fair for a good run. The revue, directed by John Murray Anderson, is smart, and has considerable originality.

If the Selwyns feel badly over the failure of their first three productions here, "The Circle" will likely play all season and more than make up the financial loss. They were also interested in "Don Juan," at the Garrick, with Lou Tellegen as the star. This story "of the greatest lover in the world" failed to thrill New York, so last Saturday saw the end with a scanty two weeks to boast of. "Mr. Pim Passes By" returns for two weeks at the Garrick until the regular season of the Theater Guild opens.

A new picture is being shown at the Central Theater by Universal production, "Moonlight Follies," with Marie Prevost as star.

This is the fourteenth and last week of the German film, "The Golem," that has been showing at the Criterion Theater. This makes a record for the house and for the regular Broadway picture houses, with four shows daily.

David Belasco will present Lionel Atwill in "The Grand Duke," a new comedy by Sascha Guitry. The New York engagement will begin some time in the early part of November.

William Fox gave "Footfalls," a new photo-drama, at the Park Theater last week. It received very good notices.

With no sign of the public losing interest, "The Golem" starts its fourteenth week at the Criterion Theater.

Columbia University has established a department for specializing in scenario writing. The course will be directed by Frances Taylor Patterson.

On Monday, September 12, the former Rialto Theater Orchestra began a two weeks' engagement at the Manhattan Opera House with a program which featured the Thomas H. Ince production, "The Three Musketeers," formerly known as "D'Artagnan." The orchestra gave the "Dance of the Hours" from Ponchielli's "La Gioconda," and the "Mignon" overture. The program also included

### AMUSEMENTS

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"Subway to Door"  
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## CHARLES CHAPLIN

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## "The Idle Class"

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RIVOLI  
Broadway  
at 49th St.

Beginning Sunday, Sept. 25

## William S. Hart in "3 WORD BRAND"

A Paramount Picture  
Triart Pictures Present "THE BEGGAR MAID"

RIALTO

Beginning Sunday, Sept. 25

Times Square  
George Melford's  
Production

with JAMES KIRKWOOD

A Paramount Picture  
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Keaton Comedy—Tony Sarg Almanac

CARNEGIE HALL, SUNDAY EVE., OCT. 9th, AT 8.15

Violin Recital by

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solos by Virginia Burt, soprano, and Joseph Alessi, trumpet virtuoso; a film scenic and a comedy. There was a large and very enthusiastic audience on hand the opening night.

MAY JOHNSON.

### Rosalie Miller Visits Munich

Rosalie Miller, the American soprano, has been spending several weeks in Munich, attending the Festspiel and reveling in Mozart and Wagner. During her stay there she sang for Bruno Walter, director of the Munich National Opera, who complimented her upon the beauty of her voice, its sympathetic quality and her rare musicianship. He also remarked that he was proud that it was he who suggested to her that she sing professionally. She will, however, soon return to Paris.

### Cecil Arden to Sing at Roslyn

Cecil Arden, contralto of the Metropolitan Opera Company, will sing at the home of Clarence Mackay, Harbor Hill, Roslyn, L. I., on October 2, at the dedication exercises of the Roslyn War Memorial.

### Lena Doria Devine Resumes Teaching

Lena Doria Devine, the well known vocal teacher, after a short vacation, has resumed teaching in her studios in the Metropolitan Opera House building.



### Eastman School of Music Ready for Classes

Rochester, September 16, 1921.—After more than a year of incessant labor, the Eastman School of Music, the gift of George Eastman to the University of Rochester, stands completed—at least sufficiently completed to permit of the opening of classes on September 19. Advance reservations assure that the accommodations of the school will be taxed to capacity. Registration, which has been in progress for many weeks, has provided enough students to assure full time work for every one of the instructors.

The Eastman School stands at Main street East and Gibbs street, near the heart of the city's business center, and consists of the music department on one side and a concert hall and moving picture theater on the other side. Only the music school has been completed; the moving picture theater, in which the ideal of high class pictures harmonized with the best of music will be realized, is still under construction. It was necessary to rush work on the third and fourth floors of the music school to be ready for the opening of the term, and so successfully was the work accomplished that a complete organization of the school is now possible except for the organ department, which must wait for the completion of Kilbourn Hall and the lower stories of the building for the final installation of its equipment. As it is, two of the nine practice organs are soon to be ready for use on the fourth floor, and the studio organs, three manual instruments, will follow quickly.

A temporary corridor has been constructed to give ingress from the street directly to the elevators which convey incomers to the offices and studios on the third floor. The temporary office has been established on the third floor across from the elevator, and this will serve Alf Klingenberg, the director, and Arthur M. See, the secretary, as headquarters until the permanent offices on the main floor are ready for occupancy. The contractors have arranged matters so that their work on the building may continue uninterrupted and without interference at any point with the scholastic work of the school of music.

H. W. S.

### Rialto Theater Obtains Injunction

Justice Richard P. Lydon, of the Supreme Court of New York, on September 16 last granted to the Rialto Theater Corporation a temporary injunction enjoining certain persons from using the name of "Rialto" in connection with an orchestra now playing at the Manhattan Opera House.

The text of the order was as follows:

Ordered that during the pendency of this action, defendants Jacques Presburg, Harry Freeman and Humbert Maiorana, individually and as a committee representing themselves and about forty-seven others, holding themselves out as "Original Rialto Orchestra," and John Doe, Richard Roe, and others, whose names are unknown to plaintiff, holding themselves out as members of the "Original Rialto Orchestra," and being the persons composing the orchestra giving performances at the Manhattan Opera House, in the Borough of Manhattan, City of New York, and their each of their agents, attorneys, managers, representatives, servants and employees be and they hereby are and each of them is enjoined and restrained from using, permitting, authorizing or suffering to be used, or to continue to be used the names "The Rialto," "Famous Rialto Orchestra," "Rialto Orchestra," "Original Rialto Orchestra," "Rialto Theater Orchestra" or any simulation or imitation thereof, as the name or part of the name of any theater, orchestra, or in connection with any advertisement or announcement thereof, and they and each of them are enjoined and restrained from continuing, suffering or permitting to be placed any advertisement, poster or announcement in any newspaper, publication, bill board, shop or show or store window, theater, electric light sign, or in any other form, place or manner whatsoever, the names "The Rialto," "Famous Rialto Orchestra," "Rialto Orchestra," "Original Rialto Orchestra," "Rialto Theater Orchestra" or any simulation thereof.

The plaintiff was required to put up a bond of \$250, pending final decision.

### Paul Kochanski's Many Bookings

Paul Kochanski, the distinguished Polish violinist, who will return to this country in October, will be heard as soloist in two additional concerts with the Boston Symphony Orchestra, the added engagements being at Hartford, Conn., January 9, and at Cambridge, Mass., January 12. Mr. Kochanski will also be heard in Boston with the Boston Symphony at the pair of concerts, January 13 and 14, as previously announced.

George Engles, under whose direction Paul Kochanski will tour America, announces that besides his many recital appearances Mr. Kochanski has been engaged as soloist for twenty-two concerts with the leading symphony orchestras. Among these appearances this Polish genius of the violin will be heard as soloist with the New York Symphony Orchestra, Philadelphia Orchestra, Chicago Symphony Orchestra, New York Philharmonic Orchestra, and the Boston Symphony Orchestra.

Mr. Kochanski sailed from London, September 24.

### Easton Arrives from Europe

Among the first of the noted operatic stars to arrive from abroad before the beginning of the season was Florence Easton, of the Metropolitan Opera Company, who reached New York on the S.S. Orbita on September 16. Miss Easton went directly to her country place at Port Washington, L. I., to obtain a few days' rest and recreation before starting her fall concert tour in early October prior to the opening of the opera season. While abroad, Miss Easton spent most of her time with her husband, Francis MacLennan, the tenor, who has been singing with great success in some of the best known opera houses in Germany, and who has remained abroad to fill many engagements. Besides rest and recreation Miss Easton devoted

her summer to studying new roles for the Metropolitan and seeking new additions to her extensive song repertoire to be used on her concert programs this season. Miss Easton makes her first New York appearance this season on Friday, November 4, as soloist with the New York Symphony Orchestra under Walter Damrosch.

### Spiering Artist-Pupil Scores Seattle Success

When George Raudenbush, an artist pupil of Theodore Spiering, gave a recital in Seattle recently, he not only greatly impressed his hearers, but commanded the admiration of the press, as the appended notice indicates:

Sound musical scholarship, plus a flexible and thorough, if not always infallible, technique, was revealed in the violin playing of George Raudenbush, last evening at the Cornish School, when this gifted artist pupil of Theodore Spiering was heard in a complimentary recital.

Mr. Raudenbush compels admiration by the sincerity and vigor of his style, his interpretative skill, rather than by any parading of temperamental warmth. He is neither sensuous nor sentimental and whether he is interpreting the formal beauties of a Bach sonata or the fiery phrases of a concerto built upon Slavonic rhythms, his intellect is invariably dominant, his emotions in restraint. There are flashes of poetry in his playing, but rarely an accent of passion.

With his opening number—the Bach sonata in G minor for violin alone—Mr. Raudenbush won the respect and enthusiasm of his audience. He played with the assurance and maturity of musical utterance of an artist, and in many ways the sonata was the most satisfying number on his entire program. The interpretation of this classic, unsustained by an accompaniment, is a feat to tax the powers of a master. And the success achieved by Mr. Raudenbush was of a quality to win him the admiration of every violinist in the auditorium.

In the opening movement of Joachim's Hungarian concerto, the soloist again disclosed facile technique and no mean measure of musical insight. Of the four briefer compositions in his closing group, the familiar "Ave Maria" of Schubert's, transcribed by Wilhelm, and a Brahms waltz were perhaps the most enjoyable.

In response to the insistent demand of his hearers, the violinist gave as a final encore an etude by Theodore Spiering, a piquantly melodious morceau in Viennese style.

John Hopper provided worthy accompaniments.—Seattle Post-Intelligencer, August 10, 1921.

### Celia Schiller in New York

After spending the summer at Stamford, Conn., Celia Schiller, well known pianist and organizer of the Trio Classique of New York, has just returned home. She will immediately resume her instruction in piano and her eight-handed sight reading classes. Miss Schiller is also arranging several programs which will be given by the trio at Aeolian Hall this coming fall.

### MacDowell Orchestra to Resume Rehearsals

The MacDowell Symphony Orchestra, Max Jacobs, conductor, will resume rehearsals on Sunday morning, September 25, at the Yorkville Casino, 210 East Eighty-sixth street. Professional and non-professional players of both sexes are eligible for membership. The aim of the organization is to promote routine and experience in orchestral playing.

### Maude T. Doolittle Reopens Studio

Maude Tucker Doolittle, well known pianist and pedagogue, has returned to the metropolis after having spent a well earned vacation at Montclair, N. J. Her studio at 536 West 113th street, New York, is the center of unusual activity as numerous pupils have already resumed lessons. She has every reason to look forward to a very busy season.

### New York Musical Attractions

"Follies"—last week—Globe Theater.  
"Get Together" (The New Extravaganza), Hippodrome.  
"Mimic World of 1921" (last weeks), Century Roof Theater.

"Merry Widow" (the famous operetta with international cast), Knickerbocker Theater.

"Put and Take" (all negro revue), Town Hall.

"Sally" (this season's phenomenal musical show), Amsterdam Theater.

"Shuffle Along" (all negro revue), Sixty-third Street Theater.

"Scandals of 1921" (George White's revue—last week), Liberty Theater.

"The Last Waltz" (new Strauss operetta, claimed to be one of the best musical offerings presented in New York in years), Century Theater.

"Tangerine" (musical comedy), Casino.

"The Greenwich Village Follies of 1921" (spectacular revue), Shubert Theater.

### FEATURE PICTURES THAT CONTINUE.

"Footfalls" (Fox film), Park Theater.

"The Three Musketeers" (the Fairbanks masterpiece), Lyric Theater.

"The Golem," fourteenth week, Criterion Theater.

"Little Lord Fauntleroy," with Mary Pickford as film star, Apollo Theater.

### New Braine Songs Issued

Three new songs by Robert Braine have just been issued by the Arthur P. Schmidt Company. They are: "Another Day" (poem by Hetty O'Haley), "Music in the Soul" (anonymous), and "Before Sunset" (Swinburne). These are the latest contributions to the song world by a young composer who is attracting favorable attention by the sincerity of his style, general good workmanship and his gift of melody.

Mr. Braine also has songs awaiting publication by the Arthur P. Schmidt Company, Oliver Ditson, Sam Fox and M. Witmark & Sons. Among his published numbers are "Roseate Dreams," "You Came to Me With Love," and a number of piano pieces.

### Paderewski Honored by Mexican President

Ignace Jan Paderewski was scheduled to leave Paso Robles, Cal., on September 20 for Mexico City, where he will be the guest of President Obregon at the centennial celebration of Mexico's independence, September 27. According to the Los Angeles Examiner, the invitation to the former president and premier of Poland was extended through Eduardo Ruiz, Mexican Consul General in San Francisco, who motored to Paso Robles personally to bid Paderewski welcome to the Mexican capital.

### Theodore Kittay-Vito Sings

After a flying trip to Paris, Theodore Kittay-Vito is again in New York, and since his return has been singing with success at several concerts. On August 25, the tenor appeared as soloist with the Volpe Orchestra at the Lexington Opera House, singing an aria from "Favorita." On September 11 he took part in a concert at the Manhattan Opera House, using an aria from "Andre Chenier" and a new song of Mana-Zucca's called "Sholom Alechen," which was heard for the first time. Sunday, September 18, Mr. Vito sang for the immigrants at Ellis Island.

### An Opportunity for Singers and Players

The Y. M. H. A. at Ninety-second street and Lexington avenue announces that the symphony orchestra and choral society, both under the direction of A. W. Binder, well known composer and conductor, resumed their activities on September 15. Both organizations are reputed for their artistic standards.

Membership is open to men and women of all parts of the city, and applications should be made to Mr. Binder by mail or in person.

### A Concert at Long Branch, N. J.

An interesting concert of oratorio and synagogue music was presented at the North Bath Avenue synagogue, Long Branch, N. J., on September 8. The soloists were Daisy Connell, soprano; Minnie Carey Stine, contralto; Gwilym Anwyl, tenor; Heate Gregory, bass. William J. Falk was organist and Rev. Samuel Lobman cantor.

### Peterson and Martin Return from Europe

May Peterson, soprano of the Metropolitan Opera, returned from Europe last week end on board the Cunarder S. S. Berengaria.

Other passengers on the same ship were Riccardo Martin and Margaret Matzenauer.

## Metropolitan Auditorium

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modern improvements. Efficient hall and telephone service. Maid service available. The large studios lend themselves to clubs and teaching, and there are a number of studios with Steinway grands to sublet for short periods. Accessible to subway, elevated, bus and surface lines. Mrs. MADEL DUBLE-SCHLEE, Proprietor. Office at 41 West Ninth street, New York. Telephone, Stuyvesant 1321.

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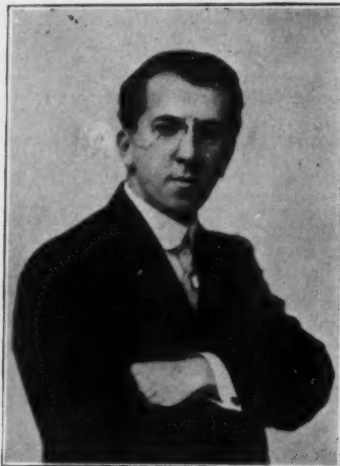
## THE MANDY SCHOOL OF MUSIC ENJOYS A RAPID GROWTH

This long established school continues in the same location in Kimball Hall and is being constantly expanded by the addition of more branches. The founders—Mr. and Mrs. Frank P. Mandy—as artists and pedagogues need no introduction to the Chicago public. It is conceded they have achieved results warranting their continued season yielding a more gratifying outcome than any previous year. It is said they initiate a distinct individuality in their tuition. Mr. Mandy is a solo violinist who has won his spurs, having had tuition under the best teachers, including the world's master, Leopold Auer; but his known virtuosity is secondary with him in his desire to convey the results of his tuition to others.

Claire C. Mandy (Mrs. Frank P.), at the head of the piano department, teaches harmony, theory and music. Her efficiency has been a potent factor coequal with her husband in the success of the school. Mrs. Mandy is a woman of culture, possessing those essentials so vitally important in the pursuance of her work. Such able tutors as Adolf Weidig and the late Emil Liebling and others are credited with her musical development. It is claimed this school succeeds in laying a solid foundation on which to build in teaching young children, making it easy for them. And in the development of artist pupils impeccable technique, full and round tones and individuality are the accomplishments attained and demonstrated by them in successful recitals of



MRS. FRANK P. MANDY



FRANK P. MANDY

the most classical works of the masters. Two recitals each month were given during the past season. Artist pupils of the piano and violin departments—Helen Harris, Mary Hull, Nora Bunzell, Walter Salania, Millard Heyman and Harrison Emanuel—are concertizing and teaching extensively. Anna Tabach, who toured America last season, has been reengaged. Virginia Shawan and Marshall Meyer are popular with clubs, although each is but fourteen years of age. A competent faculty has been engaged for every department.

## Alice Nielsen's Reminiscence of Caruso

Reminiscences of Caruso increase rather than decrease with the passing of the weeks, and one of the most charming of all comes from Alice Nielsen.

Miss Nielsen, who sang many times with the great tenor at Covent Garden and counted him among her friends, asked him shortly before he was taken ill for his photograph in the role of Samson, as she felt that the interpretation of this role was one of the greatest achievements of his career. Caruso promised that she should receive the picture on a certain day. The day passed, and it did not come. But on the following one Miss Nielsen received from him a package containing a small leather box and a letter. The letter explained that he was out of the Samson photographs. He was not sure how long it would take to get others. Would she accept this, in the meantime, as a token of his desire to grant her request?

Miss Nielsen opened the box and found within a tiny microscope exquisitely mounted in gold. And when she looked in the microscope she saw the face of Caruso enlarged by the glass to the size of a photograph.

"That," said Miss Nielsen, "was the Caruso that all of us who sang with him knew. He was as considerate in his friendship as he was great in his art."

## Etta Hamilton Morris Sings at Sunapee

While spending her vacation at Sunapee, N. H., Etta Hamilton Morris arranged a most successful concert as a testimonial to a talented trio of young musicians (Ruth Moulton, violin; Louise Waterman, cello, and Dorothy Joslin, piano) who were playing at the Ben Mere Hotel. The notable features of the concert were the playing of Ralph Del Sordo, violinist of the Boston Symphony Orchestra, whose rendition of the "Habanera," Sarasate, called forth an ovation, and the brilliant numbers of Chopin

and Liszt given by Albion Metcalf, pianist of Boston. Mrs. Morris sang two groups of songs, including "Blackbird's Song," Cyril Scott; "Chanson Indue," Rimsky-Korsakoff, and the brilliant "Conseils a Nina," in her usual finished manner and was obliged to respond with several encores.

The hall was crowded with an appreciative audience and quite a substantial sum was realized for the young trio.

## Like Curci Better in Operatic Costume

Gennaro Mario Curci, the well known vocal teacher and coach, has a keen sense of humor and appreciates a joke at all times, especially when it concerns himself. He tells one on himself which happened when he was singing the role of Mephistopheles in Boito's opera in Amsterdam. It seems that some lady in the city, hearing Mr. Curci, became so interested in him that she went several times to hear the opera in which he was appearing. Finally she wrote inviting him to have tea with her. When Mr. Curci called, he noted a look of disappointment on his hostess' face, and after a word or two she said: "Oh, Mr. Curci, you look much better as Mephistopheles than you do in your street clothes." Adding lightly: "So much better, indeed, that if I had you around me much, you would always have to wear that costume."

## "House of David" Band Featuring "Karma"

After creating a sensation wherever they have appeared the "House of David" Band, a unique organization of forty-five musicians who hail from Benton Harbor, Mich., are now in Chicago headlining at the leading vaudeville houses. As an added feature, they are offering a special version of "Karma," the new Riviera Music Company's Egyptian fox trot, which is meeting with tremendous success in the Windy City.

## Pawlowska Coming to America in October

Anna Pawlowska is resting at her home, Ivy House, in London, Northwest, having finished spring and summer engagements in Paris and London, and a unique tour which included many of the watering places and other summer resorts of England. She will return to America in October for another tour of the United States and Canada with her Ballet Russe, under the management of Sol Hurok.

## Victor Harris Returning to New York

Victor Harris will resume teaching at his New York studio on Monday, October 3. He spent May and June in Europe and the rest of the summer at his place in Easthampton, L. I., where he taught every morning until 12 o'clock.

## MUSICAL COURIER READERS

## The Real MacDowell

August 31, 1921.

To the Musical Courier:

In the last issue of the Musical Courier you quote Mr. Ernest Newman as saying that in his opinion MacDowell was one of the twenty or so composers which any country can produce, who write in the technic of their time, adding a dash of their own individuality. In other words, Mr. Newman thinks that MacDowell wrote what is often called "kapellmeister music."

Now it is evident that there have always been two kinds of composers—pioneers who find a new form or a new medium or a new technic, and those who accept what is already at their disposal and proceed to make the most of existing conditions in the art. J. S. Bach, for instance, was a pioneer only in his practical work along the lines of equal temperament, but a conservative as regards form, using the available prelude or fantasy, the fugue—then the usual form of composition for instrumental works—th cantata and oratorio, and so on. His son, Philipp Emanuel, was a pioneer in form, carrying the sonata-form very nearly to the point it has now reached. Also he developed clavier technic in a considerably more modern way than did his father, while his use of chords was quite in the modern style. But here is the point I wished to make—it was the father and not the son, the conservative and not the pioneer, who was the great man. He put so much of his splendid self into the forms of his day that we still play and love his works, even the cast in moulds now little used. His son's work, nearer our day in time and technic, though it may be, sleeps in peace.

Chopin was less of an innovator than Berlioz, but far the greater man; in our own time we have seen Eric Satie evolve what is now called the "impressionistic" use of chords, which a little later Debussy took up with such wonderful effect, while in the hands of the pioneer the chords were simply lumpy globes of sounds crawling over one another. Of course there are many composers of first rank who have been pioneers in one department or another; Wagner stands out as a conspicuous instance. But the point is that a composer may be a finder of all sorts of new and startling things and yet be hopelessly second-class, while a man who writes in the "technic of his time," may do so in such a way that his name will endure as long as books are made and music is played. The ultimate estimation of any composer must hinge very little on his technic and very much on himself.

Mr. Newman thinks Americans have over-estimated MacDowell. It is hard to understand how he formed this opinion. Does he think MacDowell is over-played here? It can hardly be that. Count the times you have heard any one of the four piano sonatas in the last five years, and compare with the Schumann G minor or F sharp minor, any one of the three Brahms sonatas, or even the formidable all-in-one-movement Liszt B minor. Of course in student recitals the "Witch's Dance," and in many homes over our fair land sub-deb fingers are still eliciting the plaintive sweetness of the "Wild Rose." But of the real MacDowell, Americans have as yet not heard enough either to over- or under-estimate him. When America does discover the real MacDowell, it will find, I believe, something more than a one-out-of-twenty man.

Very truly yours,

(Signed) VAN DENMAN THOMPSON.

DePauw University, Greencastle, Ind.

## Richard Hale—Baritone and Athlete

Richard Hale, tall, suave, dignified, and a baritone of parts, has two ideas of sport. They are briefly: Indoor sports, singing; outdoor sports, discus throwing. To look at him one would scarcely credit his record, for there is no visible brawn, yet Richard Hale's form is the envy of many and the achievement of but few since the days of the early Greek throwers of the discus. He is the "crack" of the New York Athletic Club and wears the winged foot of Mercury, emblem of this great sporting organization, as an honorary member. He has won contest after contest and cup after cup. His athletic press notices rival his stage press notices, for he was for a considerable time a prominent member of Mrs. Fiske's company, and these in turn rival his concert press notices, the New York Tribune declaring after his very first appearance: "He ranks among the finest American singers."

## Alexander Russell Finishes New Organ Suite

As the result of a visit to St. Ann de Beaupre, Province of Quebec, several years ago, Dr. Alexander Russell has now added to American organ music literature a notable work. The new opus will be known under the general title of "St. Lawrence Sketches," and will consist of four numbers as follows: 1, "Quebec"; 2, "St. Ann de Beaupre"; 3, "Song of the Basket Weaver"; 4, "Up the Saguenay." Of these, No. 2, "St. Ann de Beaupre," has been heard occasionally at recitals given by the composer and also by Charles M. Courboin, which in part accounts for the many inquiries for this particular number previous to publication. J. Fischer & Bro., New York, promise to place on the market copies of "St. Ann de Beaupre" at an early date.

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